

Proposal for

Master of Fine Arts
in Visual Communication and Design

Department of Art
Jacksonville State University

TABLE OF CONTENTS

Overview	4
A. GENERAL INFORMATION	7
B. PROGRAM OBJECTIVES AND CONTENT	8
Introduction	8
Definition of the Master of Fine Arts Degree	8
Credit Requirements	8
Program	9
Curriculum Structure	10
Presentation of Work	10
Relationship to Other Programs	10
Minimum Teaching Resources	11
Faculty	11
Graduate Faculty	11
JSU Enrollment Patterns	12
Enrollment Estimate	12
Projected Enrollment	12
Impact on Student Enrollment	13
C. PROGRAM NEED	13
Spring 2009 Master of Fine Arts Program Feasibility Survey	14
MFA Program Feasibility Survey Report	15
Collaborations	22
Survey Responses	23
D. PROGRAM ADMISSION REQUIREMENTS AND ENROLLMENT PROJECTIONS	24
Program Description and Objectives	25
Student Profile	25
Admission requirements	25
Mission Statement	27
Curriculum – Course of Study	28
Course Descriptions	29
Outcomes	33
Art Collection Library Assessment Summary	34
Institutional Need	34
E. PROGRAM RESOURCE REQUIREMENTS	35
Graduate Faculty	35
Cross-Disciplinary Support Faculty	36
Support Staff	36
Facilities	36

Library Collection	36
Library Staff	37
Library Services	37
Other Considerations	39
Conclusions	39
F. COSTS AND FINANCIAL SUPPORT OF THE PROGRAM	39
Technology Plan	40
Estimated New Funds Needed	41
Estimated Sources of New Funds	41
Additional Technology Needs	42
G. INSTITUTIONAL PROGRAM EVALUATION AND APPROVAL PROCESS	42
Procedure	42
H. PROGRAM REVIEW AND ASSESSMENT	42
Procedure	42
JSU's System of Continuous Improvement	43
Assessment Process for Student Learning Outcomes	44
Indirect Measures	44
Direct Measures	44
Applied Measures	45
Program Impact	46
Documentation of Results	46
SOURCES CITED	46
APPENDIX I	
Graduate Faculty Biographical Sketches	48

OVERVIEW

This proposal outlines the program and implementation requirements for a Master of Fine Arts (MFA) in Visual Communication and Design degree, to be offered by Jacksonville State University (JSU). The discipline and practice of graphic design has changed over the last few decades, with the advent of the Internet and multimedia. Originally this field was known as Commercial Art, then it became known as Graphic Design. Now this field is known as Visual Communication Design, which reflects the shift from print production and advertising print publication media to the Internet, interactive media, and multimedia. We are a complex visual culture, and there are many job opportunities for professionals trained in this highly technical field, which includes the traditional graphic arts, and the digital processes used today.¹

This new MFA degree supports the many requirements and specialized functions associated with visual communication. Some of these specialized positions include graphic designers, illustrators, art directors, multi-media artists, and interactive designers.²

Graphic artists/designers plan, analyze, and create visual solutions to communications problems. They find the most effective way to get messages across in print, electronic, and film media, using a variety of methods such as color, type, illustration, photography, animation, and various print and layout techniques. Graphic designers work for local government and federal agencies, corporations, and organizations in strategic planning positions at high levels. They develop overall visual campaigns (layout and production design of magazines, newspapers, journals, corporate reports, and other publications). They also design promotional displays, packaging, and marketing brochures for products and services, develop distinctive logos for products and businesses, and plan environmental and information graphics for business and government. An increasing number of graphic designers also develop material for Internet Web pages, interactive media, visual identity systems, environmental graphic systems, and exhibit design and multimedia projects. Graphic designers may also create titles and credits for video, television, and film.

*“Increasingly, employers expect new graphic designers to be familiar with computer graphics and design software. Graphic designers must keep up with new and updated software, on their own or through software training programs.”*³

¹ *Tomorrow's Jobs*, Occupational Outlook Handbook, 2008 – 2009 Edition, U.S. Department of Labor, Bureau of Labor Statistics. pp 6 - 9

² *Artists and Related Workers*, ***Arts, Design, Entertainment, Sports, and Media Occupations***, Occupational Outlook Handbook, 2008 – 2009 Edition, U.S. Department of Labor, Bureau of Labor Statistics. pp 8 – 10

³ *Graphic Designers*, ***Arts, Design, Entertainment, Sports, and Media Occupations***, Occupational Outlook Handbook, 2008 – 2009 Edition, U.S. Department of Labor, Bureau of Labor Statistics. pp 34 – 36

Illustrators must be skilled in both Fine Arts and Graphic design. They create images for books, magazines, and other publications. They also create images for commercial products such as textiles, stationery, greeting cards, calendars, and Web sites. Demand for illustrators who work on a computer will increase as Web sites include more images in their designs.⁴

Art directors formulate design concepts and presentation approaches for Visual Communication and Design. Art directors develop design concepts and review material that is to appear in periodicals, newspapers, and other printed or digital media. They decide how best to present information visually, so that it is affective, appealing, and organized.⁵

Multi-media artists and animators create special effects, animation, or other visual images on film, on video, or with computers or other electronic media as well as Internet Web pages.⁶ Demand for multi-media artists and animators will increase as consumers expect realistic video games, movie and TV special effects, and 3D animated movies.⁷

Employment for graphic designers is expected to grow by at least ten percent, as demand for designers continues to increase from advertisers, publishers, and computer design firms.⁸ Employment of visual artists and designers is expected to grow more than sixteen percent through 2016.⁹

University teaching is another area of employment opportunity for graphic designers holding the MFA degree in graphic design and visual communication. According to Meredith Davis, Chair of the AIGA/Design Education Task Force, there is a growing need for qualified faculty to teach in these programs.

*“Because graphic design enrollments are high and show no signs of abating, there is an incentive for colleges or departments of art and design to offer graphic design among their programs of study. However, the number of courses, minors, concentrations, and majors in graphic design is growing, despite concern about the availability of resources to prepare students comprehensively for practice. This expansion constantly reduces the pool of qualified faculty.”*¹⁰

⁴ *Artists and Related Workers, Arts, Design, Entertainment, Sports, and Media Occupations, Occupational Outlook Handbook, 2008 – 2009 Edition*, U.S. Department of Labor, Bureau of Labor Statistics. p 10

⁵ *Commercial and Industrial Designers, Arts, Design, Entertainment, Sports, and Media Occupations, Occupational Outlook Handbook, 2008 – 2009 Edition*, U.S. Department of Labor, Bureau of Labor Statistics. pp 21 – 23

⁶ *Artists and Related Workers, Arts, Design, Entertainment, Sports, and Media Occupations, Occupational Outlook Handbook, 2008 – 2009 Edition*, U.S. Department of Labor, Bureau of Labor Statistics. p 8

⁷ Ibid. p 10

⁸ Ibid. p 36

⁹ Ibid. p 10

¹⁰ Davis, Meredith. *Selecting and Supporting Graphic Design Faculty*, AIGA / NASAD Briefing Paper. 2005. p 1

JSU has the necessary resources to support the MFA degree. The graphic design program currently has three full time faculty and one part time faculty available and qualified to teach graduate students. In addition, faculty within other departments at JSU have committed to supporting the MFA program through cross-disciplinary teaching and service on thesis committees. The Office of Distance Education regularly provides resources and support. JSU already has specialized Art Library Collection holdings.

Included in this proposal are detailed program objectives and content, enrollment and revenue projections, and other supporting documents. JSU and the state of Alabama currently have the competitive advantage to serve as regional and national leaders in the visual communication and design field, in the preparation of graphic arts scholars, teachers, and senior managers.

College of Arts and Sciences

Department of Art

Master of Fine Art in Visual Communication and Design Degree Proposal

A. General Information

Name of the Institution: Jacksonville State University
Date of Proposal Submission: October 9, 2009
Institutional Contact Person: Jauneth Skinner, Head, 101 Hammond Hall
Telephone: 256/782-5625
Fax: 256/782-5419
Email: jauneths@jsu.edu

1. Program Identification:

Title: Visual Communication and Design
Degree: Master of Fine Art
CIP Code: 50.0401 Design and Visual Communications, General

Proposed Program

Implementation Date: Fall semester, 2011

2. Program Administration:

College or School: College of Graduate Studies and Continuing Education,
319 Bibb Graves Hall
Dean: William D. Carr, PhD
Associate Dean: Jean Pugliese, EdD

3. Contact Information:

Telephone: 256/782-8278
Fax: 256/782-5321
Email: pugliese@jsu.edu
Department: Art
Head: Jauneth Skinner, MFA

B. PROGRAM OBJECTIVES AND CONTENT

Introduction

For many years, the field of art and design has offered and recognized the Master of Fine Arts. The MFA degree is awarded primarily in fields of studio practice and considered the professional degree in those fields.¹¹

The proposed MFA degree will help JSU fulfill a unique role. It will be the only MFA degree program of its kind in the state of Alabama, and will educate students who will become the next generation of scholars, educators, and professionals. The faculty of the proposed MFA program all offer noteworthy records of creative and professional scholarship as well as community service in art and design, and a commitment to integrate research with professional practice.

Definition of the Master of Fine Arts Degree

According to the National Association of Schools of Art and Design,

*“This degree program is appropriate only for advanced graduate level programs that emphasize full-time studio practice of some aspect of art and design.”*¹²

The Master of Fine Arts (MFA), unlike most master’s degrees, is used as a guarantee of a high level of professional competence in the Visual Arts and Design. It is also accepted as an indication that the recipient has reached the end of the formal aspects of his education in the making of art.¹³

The profession demands from the recipient of the MFA a certifiable level of technical proficiency and the ability to make art. When work toward the MFA is concentrated in a particular medium, there should be complete professional mastery of that medium.¹⁴ The goal is to ensure completion of the skills and knowledge necessary to address issues of complex design problems and visual solutions. Instruction resembles a design office practice and student work is largely in applied visual communication. The model curriculum has high concentrations of studio instruction culminating in a written thesis and creative project and exhibition.¹⁵

Credit Requirements

The minimum requirement for the MFA is 60 semester credits of course work at the graduate level, including courses in art history and cognate areas of study. These required credits may not include course work that is required as make-up for undergraduate deficiencies. College Art

¹¹ *Policy Analysis Paper: Thinking About Professional Degrees in Art and Design*, National Association of Schools of Art and Design, Reston, VA. 2004. p 1

¹² *The Master of Fine Arts*, National Association of Schools of Art and Design Handbook 2009 - 2010, Reston, VA. p 116

¹³ *College Art Association Guidelines: MFA Standards*, Adopted by CAA Board of Directors, April 1977; Revised October 1991. p 1

¹⁴ Ibid.

¹⁵ Davis, Meredith. *Degree Programs and Graphic Design: Purposes, Structures, and Results*. AIGA / NASAD Briefing Paper. 2005. p 4

Association (CAA) strongly recommends that two years of study for the degree be considered the absolute minimum, with three years preferable and advisable.¹⁶ Work toward credit may take place in formal classes, critiques, and technical workshops, or may be independent studio activity. The National Association of Schools of Art and Design (NASAD) accreditation standard ratio is three semester credits representing six hours of work per week over a semester of at least fifteen weeks.¹⁷

Program

Components of MFA Degrees:

1. Studio practice.
2. Academic studies concerned with visual media such as history, theory, critical analysis, aesthetics, related humanities, and social sciences.
3. Work in both studio and academic studies that integrate knowledge and skills in art and design and make connections with other fields appropriate to the individual's program of study.

General Requirements

1. Advanced professional competence in some aspect of studio art or design as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.
2. A breadth of understanding in art and/or design and/or appropriate related disciplines, and the ability to think independently, to integrate, and to synthesize information associated with practice in an area of specialization.
3. Awareness of current issues and developments that are influencing the principal field(s) of study, and the basic ability and clear potential to contribute to the expansion and evolution of these field(s).
4. Writing and speaking skills to communicate clearly and effectively to the art and/or design communities, the public, and in formal or informal teaching situations.
5. Advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field(s) or area(s) of specialization.
6. A basic knowledge of bibliographic or information resources associated with work and analysis in the major field(s) of study.¹⁸

¹⁶ *College Art Association Guidelines: MFA Standards*, Adopted by CAA Board of Directors, April 1977; Revised October 1991. p 2

¹⁷ *XVL. Specific Terminal Degree Programs, A. The Master of Fine Arts*, National Association of Schools of Art and Design Handbook 2009 - 2010, Reston, VA. p 116

¹⁸ *Ibid.* pp 116, 117

Curriculum Structure

Course assignments will be made with careful consideration of the scope and objectives of the student's program, and the content of studies completed at the undergraduate level.

1. *Studio practice*: A minimum of 65% (39 credits) of the total credits for the MFA is in studio. In order to designate a major in a specific studio area, the MFA in Visual Communication and Design should have at least 50% (30 credits) of the total credits for the degree in the major area. The studio component consists of supervised curricular experiences, as well as independent study.
2. *Academic studies*: A minimum of 15% of the total credits (9 credits) for the MFA should be in academic studies concerned with visual media. At least 12 credit hours will be in art history. Academic study should continue throughout the graduate program.
3. *Elective studies*: Elective studies will be at least 10% (6 credits) of the total program reserved for electives.¹⁹

NASAD Guidelines for Curriculum Structure

Studio major	30 credits
Studio electives	9 credits
Academic electives	9 credits
<u>Art History</u>	<u>12 credits</u>

Total Credit Hours (minimum) 60 credits

Presentation of Work

MFA candidates will have frequent opportunities to present their work. They will be encouraged to present their creative and scholarly work at conferences, workshops, and portfolio reviews to develop connections with the professional world. The MFA candidate is required to present a final body of work showing professional competence. This presentation will be supported by a written thesis.²⁰

Relationship to Other Programs

The Department of Art currently offers a Bachelor of Arts and a Bachelor of Fine Arts with majors in Graphic Design, Drawing, Printmaking, Photography, Painting, and Ceramics. The Department of Art was established in 1957, and the program has been accredited with the National Association of Schools of Art and Design since 1994. The Department of Art has experienced faculty with the appropriate credentials to offer a MFA degree in Visual Communication and Design.

¹⁹ Ibid., p 117

²⁰ Ibid. p 118

Experts in other fields such as writing, communication, business, sociology, and computer science are also appropriate cross-disciplinary teaching resources. This faculty will serve on dissertation committees, in research collaborations, and contribute to graduate seminars.²¹ Other existing graduate programs at JSU have linkages with this field of study. The College of Business and other departments within the College of Arts and Sciences, which include Sociology and Social Work, Environmental Science, Emergency Management, Geography, English, Drama, and Communication, have all expressed strong support for the program.

Minimum Teaching Resources

Undergraduate graphic design enrollments are high and show no signs of abating. This expansion has reduced the pool of qualified Graphic Design faculty available to teach in colleges and universities. Graduate faculty must demonstrate advanced expertise in their area of specialization and have to supervise theses, portfolio reviews, final projects, and exhibitions. NASAD standards for all graduate programs require at least half of the credits (30 credits) be taken in courses reserved only for graduate students.²² According to Meredith Davis, Chair of the AIGA/Design Education task force from North Carolina State University in Raleigh, North Carolina.

“Normally two full-time faculty devoted to graduate instruction are a minimum for a department offering the MFA degree in graphic design with an enrollment of five or more [graduate] students.”²³

Faculty

Faculty who are specialists shall lead the MFA program in a specific area. Graduate faculties have the responsibility of structuring courses and course sequences in studio disciplines to lead to the achievement of professional competence. This goal may be met through concentration in one specific discipline (for example graphic design, illustration, multimedia, or exhibit design) and/or by individually designed interdisciplinary programs of study.²⁴

Graduate Faculty

College Art Association (CAA) standards require that all graduate faculty members be fully competent professionals and that they be active in their respective disciplines and fields. MFA programs are led by faculty who are specialists in their areas, and should be exemplars of the studio and teaching professions. Faculty resources should be sufficient to expose students to a variety of viewpoints.²⁵ Visiting artists and designers can provide inspiration for the students and faculty, multiplying diversity of intellectual, aesthetic, and cultural points of view. Full value

²¹ Davis, Meredith. *Selecting and Supporting Graphic Design Faculty*, AIGA / NASAD Briefing Paper. 2005. p 2

²² Ibid.

²³ Ibid.. p 3

²⁴ *The Master of Fine Arts*, National Association of Schools of Art and Design Handbook 2009 - 2010, Section XVI, pp 116, 117

²⁵ Ibid. p 117

from such outside authorities demands extended contact. Visits of several days duration are recommended.²⁶

The new MFA program will hire faculty with professional expertise and contacts within the design community. NASAD insists that the Department of Art must ensure that the MFA program has a sufficient number of full-time faculty with long-term commitments to the university and its programs. Full-time faculty understand the whole context of the curriculum they teach, have a willingness to do service on committees, and to pursue creative and scholarly research in the Art Department and the College of Arts and Sciences.²⁷

See Appendix 1, Graduate Faculty Biographical Sketches, page 50.

JSU Enrollment Patterns

In 2008 – 2009 the number of undergraduate students with a concentration in Graphic Design in the Art Department was over 100. From Fall 2003 to Fall 2009 the Art Department granted 92 BFA and BA degrees with concentrations in Graphic Design. Many current students and alumni from the graphic design program have expressed an interest in an MFA program. There is no MFA in Graphic Design or Visual Communication and Design currently available at any university or college in Alabama. JSU would be the only university in Alabama to offer this specialized degree program.

Enrollment Estimate

Based on our experiences with distance education students and other assessments, we anticipate that the majority of our students will be full-time as defined by four to five courses each semester. In the following table we project an estimated enrollment pattern.

	<u>1st Year</u>	<u>2nd Year</u>	<u>3rd Year</u>	<u>4th Year</u>	<u>5th Year</u>	<u>Total</u>
Enrollment						
Admissions	8	10	10	10	10	48
Continuing	0	6	7	7	7	27

Projected Program Completion Rates

We assume students will complete the degree within 3 to 4 years, with an attrition rate of 30%.

²⁶ *College Art Association Guidelines: MFA Standards*, Adopted by CAA Board of Directors, April 1977; Revised October 1991. p 5

²⁷ *Policy Analysis Paper: Thinking About Professional Degrees in Art and Design*, National Association of Schools of Art and Design, Reston, VA. 2004. p 1

1st Year	2nd Year	3rd Year	4th Year	5th Year	Total
0	0	4	6	7	17

With a 70% completion rate at the end of five years, we project we will have approximately 17 graduates, and 7 annually after that.

Impact on Student Enrollment

To estimate enrollment, we examined trends in our own and other Graphic Design and Visual Communication and Design programs, consulted with leaders in the field, and surveyed students in our undergraduate programs. The proposed degree program will tap new markets in the public, private, and non-profit sectors as well as higher education settings.

C. PROGRAM NEED

“This industry super sector, which includes some of the fastest growing industries in the US economy, will grow by 23.3 percent and add 4.1 million new jobs.”²⁸

As a result of projected demand, the field of Visual Communication and Design requires a broad interdisciplinary knowledge base and specialized skills. At a minimum, a Bachelor of Arts degree is required for most entry-level commercial and industrial design positions, and the pre-professional Bachelor of Fine Arts degree is preferred. Many designers also pursue a Master’s degree to increase their employment opportunities.²⁹ Employment of Graphic Artists/Designers is expected to grow ten percent, as demand for graphic design continues to increase from advertisers, publishers, and computer design firms. Some of this increase is expected to stem from the expansion of the video entertainment market, including television, movies, video, and made-for-Internet outlets.³⁰

The Art Department anticipates high demand for this program. According to Meredith Davis,

“Due to burgeoning enrollments in graphic design courses and programs... There has been a shortage of qualified faculty.”³¹

Recent graduates of MFA programs in Graphic Arts/Design are attractive as faculty to colleges and universities. The stiff competition among universities for Graphic Design faculty guarantees

²⁸ *Tomorrow’s Jobs, Occupational Outlook Handbook, 2008 – 2009 Edition*, U.S. Department of Labor, Bureau of Labor Statistics. pp 6 - 9

²⁹ *Commercial and Industrial Designers, Arts, Design, Entertainment, Sports, and Media Occupations, Occupational Outlook Handbook, 2008 – 2009 Edition*, U.S. Department of Labor, Bureau of Labor Statistics. pp 21 – 23

³⁰ Graphic Designers, *Arts, Design, Entertainment, Sports, and Media Occupations, Occupational Outlook Handbook, 2008 – 2009 Edition*, U.S. Department of Labor, Bureau of Labor Statistics. pp 34 – 36

³¹ Davis, Meredith. *Selecting and Supporting Graphic Design Faculty*, AIGA / NASAD Briefing Paper. 2005. p 1

many recent MFA recipients a teaching position.³² Significant competition for qualified Graphic Design faculty to teach in undergraduate and graduate colleges and universities coupled with Graphic Design executive development requirements indicate a substantial and growing pool of candidates seeking the MFA in the Visual Communication and Design field. It is important to note that certain program elements of this curriculum are unique to Visual Communication and Design and cannot be found in traditional Graphic Design or Fine Art programs. The MFA curriculum will be organized around specific knowledge, skills, and professional values unique to the practice of the professional Graphic Artist/Designer. An advanced degree in Visual Communication and Design is usually necessary for management or administrative positions in government, or for teaching in colleges and universities. The terminal MFA degree is required by most colleges and universities when hiring Graphic Design faculty.³³

Spring 2009 Master of Fine Arts Program Feasibility Survey

In the Spring 2009 Master of Fine Arts Program Feasibility Survey the JSU Office of Institutional Research and Assessment found that 38.89% of the respondents were current JSU juniors or seniors majoring or minoring in art and 61.11% were JSU alumni who received a bachelor's degree in art between 1990 and 2008. Of the alumni who responded, 90.24% of those students indicated that they felt the need for additional training or education since completing the BFA or BA degree.³⁴ Of those responding, 61.11% indicated that they were very interested in a MFA degree program in Visual Communication and Design at JSU, 29.17% were somewhat interested, and 9.72% were not interested. Among those who expressed interest in a MFA degree program 38.46% indicated they would like to enter the program in one year, 33.85% in two to three years, 20% in less than a year.³⁵

When asked about their primary reason for pursuing a MFA in Visual Communication and Design, nearly two-thirds (66%) reported "job advancement", 42% were interested in "teaching", 41% were interested in "job satisfaction", and 11% were interested in furthering their "research". Career advancement, job satisfaction, accessibility of graduate program, salary increase, availability of financial aid, and marketability were very important factors that impact respondents' decisions in pursuing graduate studies. "Job security", "promotion", "availability of assistanceship", "freelance opportunities", and "on-line classes", were rated as important.³⁶

³² Ibid. p 2

³³ Davis, Meredith. *Degree Programs and Graphic Design: Purposes, Structures, and Results*. AIGA / NASAD Briefing Paper. 2005. p 4

³⁴ Master of Fine Arts Program Feasibility Survey Report, Department of Art, Prepared by the Office of Institutional Research and Assessment, Jacksonville State University, Spring 2009. p 2

³⁵ Ibid. p 4

³⁶ Ibid. p 6

Master of Fine Arts Program Feasibility Survey Report

Department of Art
Jacksonville State University

Prepared by:
Office of Institutional Research and Assessment
Jacksonville State University
June 2009

The purpose of this survey was to investigate the need for and interest in a Master of Arts degree program at JSU. In early May 2009, 98 JSU juniors and seniors who enrolled in spring 2009 and majored or minored in Art, and 121 alumni with emails who graduated from 1988 through 2008 were invited via email to participate in the **Master of Fine Arts Program Feasibility Survey**. Also, 23 alumni without email who received a BA or BFA degree in Graphic Design from 2003 to 2008 were invited to participate via US Postal Service (USPS).

The online questionnaire, consisting of 24 questions, was developed by the Department of Art and was open from May 5 through May 31. Of 242 alumni and JSU students invited to participate, 29.75% completed and submitted the survey (Table 1).

Of those responding, 38.89% were JSU juniors or seniors majoring or minoring in Art and 61.11% were JSU alumni who received a bachelors' degree in Art between 1990 and 2008, as shown in Table 1.

Table 1. Response rate

	Respondents	Population data	Response rate
JSU Art student in Spring 2009	28 (38.89%)	98 (40.50%)	28.57%
JSU alumni	44 (61.11%)	144 (59.50%)	30.56%
Total	72 (100.00%)	242 (100.00%)	29.75%

Females made up 63.89% of the respondents and males 33.33% (Table 2). Over three-quarters of the respondents were White, 9.72% were Black, 2.78% were Multi-racial, and one each were Asian, Hispanic, and Native Hawaiian or other Pacific Islander (Table 3). Two-thirds (66.67%) reported they were in their 20's, 16.67% were in their 30's, and 6.94% each were in their 40's and 50's (Table 4).

Table 2. Respondents' gender

	<i>N</i>	%
Female	46	63.89%
Male	24	33.33%
Prefer not to respond	2	2.78%
Total	72	100.00%

Table 3. Respondents' race/ethnicity

	<i>N</i>	%
White or Caucasian, non-Hispanic origin	56	77.78%
Black or African American, non-Hispanic origin	7	9.72%
Multi-racial	2	2.78%
Asian	1	1.39%

Hispanic or Latino	1	1.39%
Native Hawaiian or other Pacific Islander	1	1.39%
Prefer not to respond	4	5.56%
Total	72	100.00%

Table 4. Respondents' age

	N	%
20 – 29 years old	48	66.67%
30 – 39 years old	12	16.67%
40 – 49 years old	5	6.94%
50 – 59 years old	5	6.94%
Prefer not to respond	2	2.78%
Total	72	100.00%

Of respondents identified as JSU students majoring or minoring in Art, 60.71% were in BFA or BA Graphic Design programs, 25.00% were in BFA or BA Printmaking programs, 17.86% were in BFA or BA Photography programs, 10.71% in BFA Painting, and one in BFA Drawing (Table 5). Over one-half (60.71%) reported that they anticipate graduating in 2010, 21.43% in 2011, 14.29% in 2009, and one in 2012 or later (Table 6).

Table 5. The major of current JSU Art students

	N	%
BFA : Graphic Design	14	50.00%
BFA : Printmaking	3	10.71%
BFA : Photography	3	10.71%
BFA : Painting	3	10.71%
BFA : Drawing	1	3.57%
BA : Printmaking	4	14.29%
BA : Graphic Design	3	10.71%
BA : Photography	2	7.14%

Table 6. Anticipated graduation year

	N	%
2009	4	14.29
2010	17	60.71
2011	6	21.43
2012 or beyond	1	3.57
Total	28	100.00

Of the alumni who responded, the data in Table 7 show that 25.00% graduated in the 1990s and 72.73% graduated in 2000-2008. The results in Table 8 show that nearly all (90.91%) indicated that they felt the need for additional education to further their professional development. They reported that the areas needed for their further education are, as listed in Table 9: graphic design, Web design, photography, current/new software and technology, Adobe computer programs, drawing/illustration, career training, business/marketing design, new print application/production, current trends, art theory, art history, typography, and computer science.

Nearly one-quarter (23.61%) of the respondents indicated they were not employed at the time they completed the survey (Table 10). Over one-third (37.50%) reported that their employment was in Graphic Design or a related field (Table 11). More than one-half (54.17%) reported that overall they had worked in Graphic Design or a related field for 1-5 years, 18.06% for less than a year, 9.72% for 6-10 years, and 6.94% had 11 or more years of experience in the field (Table 12).

Table 10. Employment

	N	%
Local company	22	30.56%
Freelance	13	18.06%
State company	6	8.33%
Corporation	6	8.33%
Self employed	5	6.94%
Regional company	3	4.17%
Other	13	18.06%
not currently employed	17	23.61%

Table 11. Employment in graphic design or related field

	N	%
Yes	27	37.50%
No	25	34.72%
Missing	20	27.78%
Total	72	100.00%

Table 12. Years of experience in graphic design or a related field

	N	%
1 – 5 years	39	54.17%
Less than a year	13	18.06%
6 – 10 years	7	9.72%
11 years or more	5	6.94%
None	8	11.11%
Total	72	100.00%

Of those responding, 61.11% indicated that they were very interested in a MFA degree program in Visual Communication and Design at JSU, 29.17% were somewhat interested, and 9.72% were not interested, as presented in Table 13.

Table 13. Interests in MFA degree program at JSU

	N	%
Very interested	44	61.11%
Somewhat interested	21	29.17%
Not interested	7	9.72%
Total	72	100.00%

Nearly one-quarter (23.61%) of the respondents indicated they were not employed at the time they completed the survey (Table 10). Over one-third (37.50%) reported that their employment was in Graphic Design or a related field (Table 11). More than one-half (54.17%) reported that overall they had worked in Graphic Design or a related field for 1-5 years, 18.06% for less than a year, 9.72% for 6-10 years, and 6.94% had 11 or more years of experience in the field (Table 12).

Table 10. Employment

	N	%
Local company	22	30.56%
Freelance	13	18.06%
State company	6	8.33%
Corporation	6	8.33%
Self employed	5	6.94%
Regional company	3	4.17%
Other	13	18.06%
not currently employed	17	23.61%

Table 11. Employment in graphic design or related field

	N	%
Yes	27	37.50%
No	25	34.72%
Missing	20	27.78%
Total	72	100.00%

Table 12. Years of experience in graphic design or a related field

	N	%
1 – 5 years	39	54.17%
Less than a year	13	18.06%
6 – 10 years	7	9.72%
11 years or more	5	6.94%
None	8	11.11%
Total	72	100.00%

Of those responding, 61.11% indicated that they were very interested in a MFA degree program in Visual Communication and Design at JSU, 29.17% were somewhat interested, and 9.72% were not interested, as presented in Table 13.

Table 13. Interests in MFA degree program at JSU

	N	%
Very interested	44	61.11%
Somewhat interested	21	29.17%
Not interested	7	9.72%
Total	72	100.00%

Among those who expressed interest in a MFA degree program, 38.46% indicated they would like to enter the program in 1 year, 33.85% in 2-3 years, 20.00% in less than a year, 6.16% in 4 or more years, and one respondent did not specify, as shown in Table 14. Over one-third (36.92%) of the respondents indicated that they would be interested in majoring in print/publication design for their Master's degree thesis exhibit (Table 15), 16.92% would be interested in Web design, 15.38% in exhibit design, 10.77% in typography, 9.23% in environmental design, and 7.69% in interactive design. Nearly one-third (32.31%) reported that they would prefer studying full-time, 24.62% preferred the combination of part time and online, 23.08% preferred the combination of full time and online, and 20.00% preferred studying part-time (Table 16).

Table 14. When to begin MFA degree program

	N	%
In one year	25	38.46%
In 2 – 3 years	22	33.85%
Less than a year	13	20.00%
In 4 – 5 years	2	3.08%
In more than 5 years	2	3.08%
Did not specify	1	1.54%
total	65	100.00%

Table 15. Areas of interest for MFA Thesis Exhibit

	N	%
Print / Publication Design	24	36.92%
Web Design	11	16.92%
Exhibit Design	10	15.38%
Typography	7	10.77%
Environmental Design	6	9.23%
Interactive Design	5	7.69%
Other	2	3.08%
Total	65	100.00%

Table 16. Preferred schedule of study

	N	%
Full time	21	32.31%
Combination of part time and on line	16	24.62%
Combination of full time and on line	15	23.08%
Part time	13	20.00%
Total	65	100.00%

Of the respondents who preferred studying full-time (36), the results in Table 17 reveal that studying “2-5 days and evenings a week, year around, academic year only” was their first choice and “2-5 days and evenings a week, year around, including summers” was their second choice. For those who preferred studying part-time (29), “1–3 evenings a week, year around, including summers” was their first choice of

class schedule, “1 – 3 evenings a week, year around, academic year only” was their second choice, and “1 – 3 days a week, year around, including summers” was their third choice, as presented in Table 18.

Table 17. Preferred schedule for studying Full-time

First choice	2 – 5 days and evenings a week, year around, academic year only	Valid N=22	61.11%
Second choice	2 – 5 days and evenings a week, year around, including summers	Valid N=19	52.78%
Third choice	5 days and evenings a week, summer sessions only	Valid N=26	72.22%

Table 18. Preferred schedule for studying Part-time

First choice	1 – 3 evenings a week, year around, including summers	Valid N=11	37.93%
Second choice	1 – 3 evenings a week, year around, academic year only	Valid N=14	48.28%
Third choice	1 – 3 days a week, year around, including summers	Valid N=10	34.48%
Forth choice	1 – 3 days a week, year around, academic year only	Valid N=9	31.03%
Fifth choice	5 days and evenings a week, summer sessions only	Valid N=22	75.86%

When asked about their primary reason for pursuing an MFA in Visual Communication and Design, the results in Table 19 show that nearly two-thirds (65.28%) responded “job advancement,” 41.67% “teaching,” 40.28% “job satisfaction,” and 11.11% “research.”

Table 19. Primary reason to pursue an MFA degree

	N	%
Job advancement	47	65.28%
Teaching	30	41.67%
Job satisfaction	29	40.28%
Research	8	11.11%
Other	6	8.33%

Respondents were asked to assess the level of importance of factors that impacted or hindered their decisions in pursuing graduate study on a 4-point scale, with 1 being “not important,” 2 being “somewhat important,” 3 “important,” and 4 being “very important.” The results in Table 20 show that “Career advancement,” “Job satisfaction,” “Accessibility of graduate program,” “Salary increase,” “Availability of financial aid,” and “Marketability” were very important factors that drove their decisions in pursuing graduate studies, while “Flexibility of graduate program,” “Job security,” “Promotion,” “Availability of assistantship,” “Freelance opportunities,” and “On line classes” were rated as important factors.

Table 20. Factors that impacted respondents' decision in pursuing graduate study

	M	Valid N
Career advancement	3.65	65
Job satisfaction	3.65	65

Accessibility of graduate program	3.60	65
Salary increase	3.55	65
Availability of financial aid	3.52	64
Marketability	3.52	64
Flexibility of graduate program	3.46	65
Job security	3.46	65
Promotion	3.40	65
Availability of assistantship	3.31	65
Freelance opportunities	3.19	64
On line classes	2.66	65
Other	1.67	15

As shown in Table 21, “Financial responsibilities” was the top factor that hindered respondents’ decisions in pursuing graduate study, while “No flexibility in course scheduling,” “Job responsibilities,” and “Family responsibilities,” were rated as important factors, “No on line courses,” “Distance of program from home,” and “Health problems” were rated as somewhat important factors.

Table 21. Factors that hindered respondents' decisions in pursuing graduate study

	<i>M</i>	Valid N
Financial responsibilities	3.57	63
No flexibility in course scheduling	3.08	64
Job responsibilities	2.62	65
Family responsibilities	2.58	65
No on line courses	2.45	65
Distance of program from home	2.42	65
Health problems	1.52	65
Previous academic record	1.49	65
Other	1.56	18

Collaborations

We anticipate collaborations with other departments at JSU and other institutions, particularly to support student theses, interdisciplinary research, and creative development. The American Institute of Graphic Arts (AIGA) and the National Association of Schools of Art and Design (NASAD) both support creative collaboration and advancement of Graphic Arts/Design in higher education.³⁷ The Art Department expects to implement the MFA program through the use of quality online/distance and interactive education, visiting artist/instructors, shared coursework, cooperative programs, exchange students, and cross-curriculum courses in JSU and other institutions.³⁸ Through the administration of *Exploring the Feasibility of a New Master of Fine Arts Program in Visual Communication and Design Survey*³⁹ and the *Design for Prada, Politics, or the Poverty Project: Defining the Focus of a New MFA Program in Visual Communication and Design Survey*⁴⁰, the Art Department has identified the following institutions interested in collaborating with us:

UCDA Design Educators Conference in Mobile, AL:

Spring Hill College, Mobile, AL
Northern Michigan University, Marquette, MI
Cedarville University, Cedarville, OH
Towson University, Towson, MD
The College of Saint Rose, Albany, NY
Ringling College of Art and Design, Sarasota, FL
University of West Georgia, Carrollton, GA
East Tennessee State University, Johnson City, TN

E-survey of Regional Colleges and Universities:

The University of Alabama, Tuscaloosa, AL
Samford University, Birmingham, AL
University of Montevallo, Montevallo, AL
Huntingdon College, Montgomery, AL
Judson College, Marion, AL
Troy University, Troy, AL

³⁷ Davis, Meredith. *Degree Programs and Graphic Design: Purposes, Structures, and Results*, AIGA / NASAD Briefing Paper. 2005. p 5

³⁸ Cadwallader, Diana; Kesler, Phil and Skinner, Jauneth. *Design for Prada, Politics, or the Poverty Project: Defining the Focus of a New MFA Program in Visual Communication and Design in an Economically Challenging Environment*, paper presented at UCDA Design Educators Conference at Spring Hill College in Mobile, AL.

³⁹ Skinner, Jauneth. *Exploring the Feasibility of a New Master of Fine Arts Program in Visual Communication and Design Survey*, E-survey sent to regional colleges and universities.

⁴⁰ Skinner, Jauneth. *Design for Prada, Politics, or the Poverty Project: Defining the Focus of a New MFA Program in Visual Communication and Design Survey*, survey given at Paper Presentation at the UCDA Design Educators Conference at Spring Hill College in Mobile, AL.

The Department of Art also maintains professional memberships in the following Graphic Art and Design organizations: National Association of Schools of Art and Design (NASAD), College Art Association (CAA), American Institute of Graphic Arts (AIGA), and University and College Designers Association (UCDA). Many opportunities for creative and scholarly collaborations, faculty exchanges, and student exchanges come through these professional organizations.

**Design for Prada, Politics, or the Poverty Project:
Defining the Focus of a New MFA Program in Visual Communication and Design
In an Economically Challenging Environment**
Department of Art, Jacksonville State University, Jacksonville, AL. jauneths@jsu.edu

SURVEY RESPONSES

1. Do you have any suggestions, hints, or tips for us?

Northern Michigan University

Entrepreneurism to promote region; Sustainability to promote region; Focus on teaching – Good

Cedarville University

On-line classes/programs are popular and good revenue generators, but in many cases are not good experiences for students and instructors.

Towson University

How many MFA students would you accept? For the type of program you describe, a decent number who can interact/support/feed each other seems important, yet would require a number of graduate faculty to support.

Some good ideas – I wish you well in this endeavor!

You might talk to my colleague, Bridget Sullivan. She runs an online certificate program at Towson.

The College of Saint Rose (Albany, NY)

I particularly enjoyed your idea of educating students to become teachers.

Possibly include graduate teaching opportunities in your undergraduate curriculum.

Ringling College of Art and Design

Project M; Icoграда; Alga cultural design group

2. Would you like to collaborate with us...

- ☐ on the Portfolio Review Board - 1
- ☐ on the Design Experts Board - 2
- ☐ as exchange faculty - 2
- ☐ as a department
- ☐ to share courses and / or curriculum - 1

**Exploring the Feasibility of a New
Master of Fine Arts Program in Visual Communication and Design
Department of Art, Jacksonville State University, Jacksonville, AL
Professor Jauneth Skinner, Head 256/782-5625 jauneths@jsu.edu**

SURVEY

1. Would you be willing to refer students to us?

- ☐ Yes – 4 ☐ Maybe – 1 ☐ No

2. As we develop our MFA program, do you have any suggestions for us?

We are interested in a graduate design degree that has caveat or acumen for business, advertising, marketing, communications, etc... something interdisciplinary. We too are developing a graduate program in DTI (our version of graphic design called Design, Technology, and Innovation). However, I would be extremely interested in considering a collaborative degree expanding our resources in a non-competitive way – especially if our basic philosophies are similar enough. I know there would be accreditation issues to explore but I love those challenges as well. Would love to visit with you more about this.

None at this time, but will be interested in seeing what you develop.

3. Would you like to collaborate with us...

- ☐ on the Portfolio Review Board – 5
☐ on the Design Experts Board – 4
☐ as exchange faculty – 4
☐ as a department – 5
☐ to share courses and / or curriculum – 6

4. Additional comments:

If I could be candid with you... I know that we could all pursue our graduate programs individually. With limited human and physical resources, I can see how this might be an innovative way to address some potential obstacles.

Our department offers only undergraduate degree programs (BFA, BA, BS) at this time. I don't know how I can contribute to the development of your MFA program; if you could offer more detailed information, I might see where we can contribute with respect to departmental/university collaboration.

D. PROGRAM ADMISSION REQUIREMENTS AND ENROLLMENT PROJECTIONS

This section reviews admission requirements for the MFA in Visual Communication and Design, and projects enrollment and completion rates.

Program Description and Objectives

The MFA in Visual Communication and Design at Jacksonville State University is a comprehensive two-year program of 60 credit hours that provides the opportunity for advanced exploration of the methodology and practice of design solutions in an increasingly sophisticated visual culture. The MFA program prepares students for advanced careers in Visual Communication and Design education, for specialized professional practice, and continued research. The proposed MFA program will adopt the specialized practice orientation model.⁴¹ Students will focus on an area of practice or a philosophical approach to graphic design with a narrow range of issues addressed. These in-depth investigations push the boundaries of practice specialization and/or individually defined problems.⁴²

The MFA program prepares students for a professional career through real life experiences that foster a wide range of skills and competencies, including graphic design, illustration, web development, interactive design, writing, exhibition design, and multimedia. In seminars and studios students will examine the concepts of Visual Communication and Design by studying aesthetic, social, and technical issues as they relate to regional, national, and international culture. Students will be encouraged to conduct research that follows an underlying concern for community consciousness, environmental graphics, or museum and exhibit design. Students will select from courses in specialized study and research, directed electives and advanced study, and thesis research. Students will have the opportunity to pursue advanced study internationally in countries like China, England, Italy, and Kenya.

Student Profile

Students should have clear educational and professional goals and be interested in advanced study and research in the field of Visual Communication and Design. Each should have a working knowledge of graphic design concepts based upon undergraduate experience and/or professional practice. Applicants will be reviewed based upon the strength of their portfolio and previous experience. Students from other disciplines may be asked to complete additional coursework prior to full acceptance into the MFA program.

Admission requirements

Applicants are considered on an individual basis. Transcripts of all undergraduate and any graduate work must be submitted in addition to the Jacksonville State University Graduate College requirements. Applicants must meet the following program requirements:

Baccalaureate Field – no restrictions. Applicants must demonstrate an advanced level of competence in Visual Communication and Design through their portfolio submission.

Grade Point Average – at least 3.0 for the final 60 semester hours (90 quarter hours) of undergraduate study.

Tests Required – GRE. Applicants must earn a total score on the verbal and quantitative measures of the General Test of the GRE equal to or greater than 900 points.⁴³

⁴¹ Ibid.

⁴² Ibid.

⁴³ Graduate Record Examination, Educational Testing Service, PO Box 6000

International Student Admissions – International students who have never attended college in the United States must present a minimum score of 500 or above on the paper-based, 173 on the computer-based, or 61 on the Internet-based TOEFL (Test of English as a Foreign Language), taken within the last two years or a minimum score of 5.0 on the IELTS (International English Language Testing System). The TOEFL or IELTS are not required for international students who have earned a Bachelors degree from a USA regionally accredited institution.

Letters of Recommendation – Three required, at least two from educators and/or professionals in the field of Visual Communication and Design.

Proposal of Study Required – A statement of purpose should outline the applicant's current or previous work as relevant to plans and objectives for advanced graduate study; describe professional goals; and state the areas of research and investigation the applicant would like to pursue and study in a Visual Communication and Design program.

Other Requirements – Applicants must submit a portfolio of 20 examples of current work demonstrating proficiency in the area of Visual Communication and Design. Print work should be submitted in a single PDF file 300 dpi; digital work should be submitted in Flash, QuickTime, or HTML format as appropriate. A separate image index should accompany the samples, listing title, date, media, and relevant information or project descriptions. Competence and understanding of design related digital technology, including proficiency in industry standard page layout, illustration, and image manipulation software. Prerequisites and/or technical experience specific to this field of study may be required prior to admission. Applicant must come to JSU for an interview or attend a graduate visitation day. The Department of Art is not responsible for the submission of original work. Submissions will not be returned.

Deficiencies

Admission to the MFA program is based on the extent and quality of undergraduate preparation, including courses in studio art, art history, and other academic subjects. Quality of studio preparation is judged on the basis of careful evaluation of work done at the undergraduate level. Prior to the admission of the successful applicant, the graduate faculty will determine the individual's deficiencies in studio art, art history, and general education and inform the student of the findings. The prospective student will be given a clear indication of the prerequisite make-up required, emphasizing that no course work to compensate for gaps in undergraduate preparation can be counted as contributing to the minimum number of credits required for the MFA degree.⁴⁴

Deadlines – Application deadline is January 5. Contact the Department of Art for more information at 256/782-5626 or the College of Graduate Studies at 256/782-5329.

Minimum semester hours required – 60.

Course work required – at least 39 credit hours of studio, (30 credit hours must be in the major studio area), 9 credit hours of elective studies, 12 credit hours of art history.

Princeton, NJ 08541-6000. Telephone: 866/473-4373 (Princeton, NJ) 609/771-7670 (outside USA and Canada). Website: www.ets.org/gre

⁴⁴ *College Art Association Guidelines: MFA Standards*, Adopted by CAA Board of Directors, April 1977; Revised October 1991. p 1

Thesis and Studio Project required. No other options are available.

Studio Project – All MFA candidates must present for review at a public exhibition or other approved public venue. Documentation in the form of a thesis paper and CD with images of the project must be presented to the school for archival purposes.

Other requirements – Continuation in the MFA program beyond the first 30 semester hours requires an evaluation and recommendation of the Graduate Advisory Committee.

Master of Fine Arts in Visual Communication and Design

MISSION STATEMENT

The MFA program in Visual Communication and Design seeks to

- Develop the designer as an artist, communicator, and professional in visual culture.
- Foster exchange and interaction while acknowledging the public nature of the university environment, simultaneously enriching and engaging the resources of the university through interdisciplinary collaborative inquiry.
- Address local, regional, national, and international community concerns, while developing sensitivity to community consciousness.
- Promote communication methods and technologies available to all.
- Encourage individuals interested in pursuing a career in visual communication and design education, furthering exemplary professional practice in conducting visual research, and investigating design problem solving.

MFA IN VISUAL COMMUNICATION AND DESIGN CURRICULUM

Course of Study

Total Credit Hours 60

FIRST YEAR

Fall Semester 9 – 15 hours total

9 hours Graduate Design Studio I
Graduate Design Studio (3)
Design Research And Seminar, Readings (3)
Visiting Designer / Artist Project (3)
3 hours Design Studio Contemporary Media / Communication I
3 hours Art History or approved academic elective

Spring Semester 9 – 15 hours total

9 hours Graduate Design Studio II
Graduate Design Studio (3)
Design Research And Seminar, Readings (3)
Visiting Designer / Artist Project (3)
3 hours Design Studio Traditional Disciplines I
3 hours Art History or approved academic elective or Graphic Design Pedagogy

Summer Semester 3 – 6 hours total

3 hours of Graduate Design Studio
3 hours Art History or approved academic elective or Graphic Design Pedagogy

SECOND YEAR

Fall Semester 9 – 15 hours total

9 hours Graduate Design Project / Thesis I
Graduate Design Studio – Thesis Project (3)
Graduate Thesis Research, Readings (3)
Visiting Designer / Artist Project (3)
3 hours Design Studio Contemporary Media / Communication II
3 hours Art History or approved academic elective

Spring Semester 9 – 15 hours total

9 hours Graduate Design Project / Thesis II
Graduate Design Studio – Thesis Project (3)
Graduate Thesis Paper (3)
Visiting Designer / Artist Project (3)
3 hours Design Studio Traditional Disciplines II
3 hours Art History or approved academic elective

Summer Semester 3 – 6 hours total

3 hours of Graduate Design Studio
3 hours Art History or approved academic elective or Graphic Design Pedagogy

COURSE DESCRIPTIONS

ART

ART 5__ Design Research and Seminar, Readings (3) (3)

Presentation, discussion, and analysis of recently published research in critical theory of visual communication and design. Topics to be posted in the Department of Art. Independent library research and readings. May be repeated.

ART 5__ Visiting Designer / Artist Project (3) (3) (3) (3)

Study and application of design project that focuses specifically on complex materials at multiple levels. Provides knowledge and skills necessary to lead a project team, understand the relationship of design development to overall project, with applied skills in using these methods. Intensive four-week project with visiting faculty. Topics to be posted in the Department of Art. May be repeated.

ART 5__ Research Methods (3)

Application of methods of research to problems in design and design education; preparation of bibliographies and written exposition of research projects in area of student's major interest.

ART 5__ Graduate Design Studio (3) (3) (3) (3)

Application of methods of design research to visual problems, preparation of research projects in area of student's major interest. Maybe repeated.

ART 5__ Contemporary Media / Communication I (3)

Current problems in contemporary media and communication with emphasis on critical theory, design and organizational skills.

ART 5__ Contemporary Media / Communication II (3)

Current problems in contemporary media and communication with emphasis on critical theory, design and organizational skills.

ART 5__ Graphic Design Art History Survey I (3)

Comprehensive formalized study of Graphic Design history from early civilization to 1900.

ART 5__ Graphic Design Art History Survey II (3)

Comprehensive formalized study of Graphic Design history from 1900 to present.

ART 5__ Graduate Thesis Research I (3)

Research problems related to student's major interest. Scope and historical context of student's research in relationship to art and design history. Prerequisite: Approval of Application for Thesis Option. See "Thesis Option and Procedures" on page 45.

ART 5__ Graduate Thesis Research II (3)

Research problems related to student's major interest. Scope and historical context of student's research in relationship to art and design history. Prerequisite: Graduate Thesis Research I.

ART 5__ Graphic Design Pedagogy (3)

Application of research methods to problems in communication design and design education.

ART 5__ Special Topics in Graphic Design Art History I (3)

Comprehensive formalized study of Graphic Design topics. Topics to be posted in the Department of Art.

ART 5__ Special Topics in Graphic Design Art History II (3)

Comprehensive formalized study of Graphic Design topics. Topics to be posted in the Department of Art.

ART 5__ Special Topics in Applied Design (3) (3)

Comprehensive formalized study of Applied Design topics. Topics to be posted in the Department of Art. May be repeated.

ART 5__ Special Topics in Typography History (3) (3)

Comprehensive formalized study of Typography History topics. Topics to be posted in the Department of Art. May be repeated.

ART 5__ Special Topics in Contemporary Graphic Arts (3) (3)

Comprehensive formalized study of Contemporary Graphic Arts topics. Topics to be posted in the Department of Art. May be repeated.

ART 5__ Traditional Disciplines I (3)

Advanced experimental study and application of design work based on traditional media. Topics to be posted in the Department of Art.

ART 5__ Traditional Disciplines II (3)

Continued advanced experimental study and application of design work based on traditional media. Topics to be posted in the Department of Art.

CROSS-DISCIPLINARY ELECTIVES

BUSINESS ADMINISTRATION COURSES

BA 501. Organizational Communication (3).

Focuses on prevalent communication skills in complex organizations; students participate in a variety of communication-related activities including questionnaire design, developing presentation materials, presentational speaking, and researching and writing an effective business report; topics include organizational communication, nonverbal communication, and communication technology.

COMPUTER SCIENCE

CS 425G Web Application Development Using Web Services (3)

Prerequisite: Undergraduate software engineering course or equivalent. Introduction to technologies and tools for developing Web applications using Web Services, emphasizing organizational issues, challenges, and security concerns related to the effective deployment of those applications. Students will examine in-depth organizations that have implemented Web services and analyze the unique decision-making framework involved with their adoption.

CS 439G Game Design (3)

Prerequisites: CS 201 and EH 102.

Principles of game design. Covers analysis of genres; game play; conceptual design; story and character development; effects of art, lighting, and sound; interface design; level design; and the

business of game development.

DRAMA

DR 581 Directed Studies (3 – 6)

Independent research in areas of drama: literature, directing, acting, design, and education. May be repeated once.

EMERGENCY MANAGEMENT

EM 545. Emergency Preparedness (3).

Prerequisite: EM 505. Preparedness frameworks and strategies; techniques of emergency operations planning, exercise design and evaluation, and public education.

EM 586. Special Topics in Emergency Management (3) (3) (3).

An in-depth study of selected topics in Emergency Management.

GEOGRAPHY

GY 501. Concepts in Cultural Geography (3).

Application of geographical concepts and perspectives to the study of the world's culture regions. (May be used in the social science teaching field with a major in secondary education.)

GEOGRAPHY INFORMATION SYSTEMS

GIS 510 Introduction to Spatial Analysis (3)

An overview of geographic information systems and a foundation in map coordinate systems, map projections, and map scale.

GIS 560 Spatial Data, Layout, and Display (3)

Prerequisite: SAM 510. Fundamentals of map composition and layout, chart creation, data classification and map design to produce meaningful maps and charts of the results of spatial analysis.

GIS 580 Directed Research (3)

Prerequisite: Permission of instructor and SAM 510.

HISTORY

HY 568. The South in the Twentieth-Century (3).

Study of major economic, political, sociological, racial, cultural, and intellectual developments since the turn of the century.

HY 434G American Social and Cultural History Since 1865 (3)

Continuation of HY 433G which evaluates shifting immigration origins; concentrated study of changing thought patterns resulting from Darwinism, rise of Big Business, theories of public interest, Pragmatism, and emergence of the US as a world power.

HY 454G The Beginning of Modern America, 1877 – 1914 (3)

Description and evaluation of the shift of the US from an agrarian to an industrial nation; heritage of the Civil War and Reconstruction; rise of the Great Moguls; mass production and technological change; rise of the labor union movement and organized farm protests; Spanish-American War; American involvement in World War I.

HY 456G Contemporary America, 1945 – Present (3)

Prerequisites: HY 201, 202. Detailed study of American political, diplomatic, and cultural history since the end of World War II, part of course devoted to study of current events.

HY 534 American Social and Intellectual History from 1865 (3)

Effect of the Industrial Revolution and urbanization of America on society and thought patterns in the US as seen in the end of “American innocence” and the search for security in a changed America and a constantly changing world.

HY 405G Environmental History of the United States (3)

Historical investigation of human interaction with the environment in the United States from the pre-colonial era to the present.

MARKETING

MKT 513 Marketing Administration (3)

Prerequisite: MKT 301 or equivalent. Executive level analysis of marketing strategies involved in market segmentation, pricing, promotion, product development, and distribution channels.

MKT 530 Contemporary Issues in Marketing (3)

Prerequisite: MKT 513. Investigation of current literature, problems, and changes / opportunities taking place in the field of marketing; seminar course that includes lecture, discussion, and supervised student research into assigned topics.

NURSING COURSES

NU 519. Issues in Community-Based Care (2).

Provides opportunities to review, examine, and analyze selected issues that affect the discipline of nursing with specific emphasis on community-based practice; explores issues related to nursing taxonomies, computer and information technology; examines ethical issues in the delivery of health care and decision-making related to health needs of populations.

PSYCHOLOGY COURSES

PSY 415G. Cognitive Processes (3).

Review of cognitive processes such as memory, concept formation, reasoning, critical thinking, problem solving, and applications of cognitive science; particular emphasis on how research in cognitive science can be applied to more effective critical thinking and how our built environment can be better designed to fit the way people think.

PSY 433G. Multicultural Psychology (3).

Examines the diversity in North American society with a focus on analysis of culture, ethnicity, race, gender, disability and sexual orientation; includes integration with clinical and research issues.

PSY 537 Organizational Behavior Management (3)

A review of theory and research in the application of basic principles of behavior in business and industrial settings to meet organizational objectives such as productivity, profitability, safety training, quality, etc.

SOCIAL WORK

SW 465G Perspectives on Poverty (3)

Prerequisite: SW 330 or equivalent. This course explores the heritage of poverty in the US and the implications of the myths, facts, and social policies that influence and affect individuals,

families, and communities. The course emphasizes the complex causes and prevalence of poverty and explores poverty research and models to eradicate or prevent poverty.

SPECIAL EDUCATION

SPE 624 Writing for Professional Publication (3)

Refine and develop professional writing skills.

Master of Fine Arts in Visual Communication and Design

OUTCOMES

The MFA program in Visual Communication and Design will

- Provide the opportunity for advanced exploration of the methodology and practice of design solutions in an increasingly complex visual culture. The MFA program will prepare students for careers in visual communication and design education, for specialized professional practice, and continued research.

- Further an already outstanding reputation for excellence in graphic design education. The implementation of the Master of Fine Arts in Visual Communication and Design will enhance our growing reputation for the education of highly qualified and professional teachers. JSU will also be the only institution of higher learning in the state of Alabama to offer the MFA in Visual Communication and Design.

- Establish a research center for exploration in non-traditional visual communication and design, with specializations responsive to community consciousness, design for religion, museum and exhibit design, and virtual collections housed on the Internet.

- Build a collection of design materials with a special focus on developing communities – regional, national, and international.

- Enrich the environment for the undergraduate program.

Art Collection Library Assessment Summary

Strengths:

The total holdings, conspectus evaluations, and checklist comparisons indicate that the Art Collection is adequate to support the Bachelor of Arts and the Bachelor of Fine Arts curricula. The strongest areas of the collection are in Visual Arts with 4,302 titles and Painting with 3,117 titles. There are also significant collections of over 1,000 titles each in the areas of Architecture with 1,982 titles, Graphic Arts, Drawing, and Design with 1,130 titles, Decorative and Applied Arts with 1,908 titles, and Photography with 1,701 titles.

Notable smaller collections are: Sculpture with 582 titles, Print Media which includes Printmaking and Engraving with 490 titles and Arts in General with 757 titles, an addition of 41 titles since the last assessment in 2003. Book history and publishing materials cataloged in the Z classification further supplement the smallest of these areas, Print Media. Of note, the holdings in the LC Classification ranges on the Conspectus Sheets for Art reveal that 82% of the categories showed growth, signifying that acquisitions have been balanced throughout the collection.

Weaknesses:

The conspectus sheets indicate that the collection could be stronger in Early Christian, African, Korean, and Southeastern Asian art each of which have a holding of 1 or less. Other subject areas in the NX range such as the Austria, Netherlands, and Scandinavia collections also had a holding of 0, which indicates that improvement is needed. Current design texts in critical theory, graphic design history, and typography are also needed.

Recommendations:

The Art librarian should continue to collect at the same level, but with attention to the above-mentioned areas and relevant specialized graphic arts and design practice with a focus on community concerns. Internet sites should continue to be evaluated and added to the Library's catalog. Library personnel should take every opportunity to publicize and promote the databases and resources to instructors and students.

Annual Needs: increase monograph expenditures, \$16,500 (current expenditure \$9,875, increase by \$6,625). Subscribe to the following periodicals and journals: Print, I.D., Design Issues, Metropolis, Visible Language, and Idea. Subscribe to a database or image bank such as the Cooper-Hewitt National Design Museum Library, ARTstor, and Oxford Art Online, approximately \$36,000, Arts and Sciences III- \$11,500 (first year) and \$3,500 thereafter.

Current annual Art Collection Library Budget: \$9,875. Increase annual budget to: \$46,125. One time subscription expense: \$11,500.

Institutional Need

The proposed MFA in Visual Communication and Design is not duplicative of any other program in the state of Alabama. This is a unique program responding to the need for qualified graphic artists, designers, and instructors at institutions of higher education, along with researchers and scholars in this discipline. The southeast region of the United States consists of twelve states: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South

Carolina, Tennessee, Virginia, and West Virginia.⁴⁵ The nearest NASAD accredited institutions with the Master of Fine Art degree program in Visual Communication and Design or Graphic Design in the southeast region are in the list below:⁴⁶

Clemson University, Clemson, SC
MFA in Digital Production Arts

East Carolina University, Greenville, SC
MFA in Communication Arts: Graphic Design, Illustration, Photography

East Tennessee State University, Johnson City, TN
MFA in Commercial Art / Graphic Design

Georgia State University, Atlanta, GA
MFA in Graphic Design

Louisiana Technical University, Ruston, LA
MFA in Communication Design

North Carolina State University, Raleigh, NC
MFA in Graphic Design

University of Florida, Gainesville, FL
MFA in Digital Media and Graphic Design

University of Tennessee, Knoxville, TN
MFA in Graphic Design / Media Arts

The target audience for this program is mid-career and senior-level professionals in graphic arts related fields, as well as emerging graphic artists and designers who are interested in furthering their creative and scholarly research, and in teaching at institutions of higher education.

E. PROGRAM RESOURCE REQUIREMENTS

The Department of Art currently employs thirteen full-time faculty and several part-time and adjunct faculty. The number of currently employed faculty who are qualified to teach in the MFA program include:

Graduate Faculty

Diana Cadwallader, MFA Graphic Design
Doug Clark, MFA Photography
Karen Henricks, PhD Art History
Phil Kesler, MFA Graphic Design

⁴⁵ United States Census Bureau, Population Division. 2007

⁴⁶ National Association of Schools of Art and Design Handbook 2009 - 2010

Jauneth Skinner, MFA Graphic Arts and Head, Department of Art

Cross-Disciplinary Support Faculty

Mike Featherstone, PhD Information Management and E-commerce

Nancy Francisco Stewart, PhD Sociology and Social Work

Kelly Gregg, PhD Geography

John Spain, PhD Emergency Management

David Thornton, PhD Computer Science

Carlton Ward, MFA Drama

The NASAD accreditation requires “*academic studies concerned with visual media such as history, theory, critical analysis, aesthetics, and related humanities and social sciences.*”⁴⁷ In addition, JSU anticipates hiring three additional faculty members, two specializing in Visual Communication and Graphic Design, one specializing in contemporary Art History.

Support Staff

JSU employs a full-time librarian, Linda Cain, MLS and Bibliographic Specialist and a full-time Fine Arts Librarian, Carly Suther Knight. The Art Department employs a full-time secretary, Jane Greene, and undergraduate assistants as needed. The Art Department expects to employ graduate assistants as well. As the program grows, the Art Department will need to add a part-time secretary and a computer technician.

Facilities

The department is currently housed in two buildings: Hammond Hall houses Ms. Diana Cadwallader, Dr. Karen I. Henricks, Mr. Phil Kesler, and other Fine Art faculty and adjunct instructor’s offices, Ms. Jauneth Skinner, the Head of the Art Department, Ms. Jane Greene, the department secretary, and the Graphic Design lecture room and Digital studio, the Art Department Collection, Hammond Hall Art Gallery, Printmaking and Graphic Arts studio, the Painting studio, and the Art History lecture room. The Carlisle Fine Arts Building houses Mr. Doug Clark and other Fine Art faculty and adjunct instructors, the Photography studio, Photography Computer studio and Darkroom, the 2D Design studio, 3D Design studio, Drawing studio, and Ceramics studio. These two locations currently have sufficient space to house the Visual Communication and Design graduate students’ Design studio, and to support two to three more additional full-time faculty as they are hired. As the program grows, there may be a need for a larger building to bring the faculty and students together under one roof. With the increased schedule of exhibitions, the Department of Art may need to secure additional studio exhibition space, either on campus or off campus.

Library Collection

The WLN Collection Assessment Services guidelines, which are used by many academic libraries through the country, recommend a collection level of 4 (Research Level) in order to support a MFA in Visual Communication and Design adequately. A collection assessment of the Houston Cole Library Art Collection holdings is in Appendix 15.⁴⁸ It should be noted that building a

⁴⁷ NASAD Handbook 2009 – 2010, Section 4. Program Components, p 117.

⁴⁸ Knight, Carly Suther. *Houston Cole Library Art Collection Assessment*. 2009.

research intensive collection to this level will require sustained acquisitions and funding over a period of several years, rather than a one-year increase in funding. To support a program that utilizes distance education, the library will need to subscribe to electronic resources including major image storage databases. These resources can be used by many disciplines and other programs at JSU, as well as the undergraduate program.

Library Staff

The Houston Cole Library is staffed with fifteen professional librarians, nineteen paraprofessionals, an AV media specialist, and a systems administrator. Each public service librarian is responsible for collection maintenance and development, supervision of student employees, liaison activities, and instruction.

The Distance Education/Electronic Resources Manager is responsible for coordinating the planning, implementation, and evaluation of library resources and services addressing the information needs of the distance learning community. Ms. Jodi Poe, Head of Technical Services, is currently acting in this capacity pending the hiring of a new librarian.

Ms. Carly Suther Knight, Fine Art Librarian, is the primary person responsible for collection development, instruction, specialized reference, and faculty liaison activities for this program.

Library Services

Reference Services: A general reference desk, staffed by librarians who rotate during the Library's open hours, is located on the second floor. In addition, subject specialist librarians are available to offer assistance on the eight subject floors. JSU students and faculty who need assistance on how to search particular databases, how to prepare bibliographic citations for papers and projects, how to evaluate sources, or other questions call the Houston Cole Library Reference Desk at 256/782-8034 or toll free at 1-800-231-5291, or use the *Ask a Librarian* online form, which is linked on all the Library's Web pages at http://www.jsu.edu/library/forms/ask_a_librarian.html. JSU students, faculty, and staff with an active ID number can access the library's web-based indexes and full text articles. Links to essential reference materials available online are at http://www.jsu.edu/library/research/essential_references.html.

Instruction Services: Library faculty are available in person and via telecommunications to provide instruction to JSU students. Faculty may request instruction sessions by completing the Library Instruction Session Request Form at http://www.jsu.edu/library/forms/library_instruction_request_form.html or by contacting the Head of Public Services at 256/782-5252.

Distance Education: Reference, Instruction, Reserves, and Document Delivery services are provided for Distance Education students and faculty. Information on these services can be found at http://www.jsu.edu/library/services/de_services.html. Cooperative agreements will be made whenever possible to have materials on reserve for students at the course site. The Library's Distance Education Policy can be found at <http://www.jsu.edu/library/pdfs/policies/DistanceEdPolicy.pdf>. Faculty and students can contact Ms. Jodi Poe, Head of Technical Services and acting Distance Education Librarian by phone at 256/782-8103 or Email at jpoe@jsu.edu.

Inter-Library Loan Services: ILL is available for graduate students, faculty, and undergraduates with permission from their instructor. An *Interlibrary Loan Request Form* is available at http://www.jsu.edu/library/forms/ill_request_form.html.

Document Delivery: Mediated document delivery is offered for printed materials owned by the Houston Cole Library. For more detailed information, see the Document Delivery section of the Distance Education Services Policy page at <http://www.jsu.edu/library/pdfs/policies/DistanceEdPolicy.pdf>. Distance education students who wish to obtain materials from the library's printed collection should use the Document Delivery Request Form at http://www.jsu.edu/library/forms/document_delivery_request_form.html or contact Ms. Jodi Poe, Head of Technical Services and acting Distance Education Librarian by phone at 256/782-8103 or Email at jpoe@jsu.edu.

Cooperative Agreements: The library has a cooperative agreement with the Network of Alabama Academic Libraries (NAAL). The NAAL agreement promotes resource sharing among all Alabama academic libraries supporting graduate programs. It provides free priority interlibrary loan, cooperative collection development, consortium-rate contracts for online databases, and shares training programs for library personnel.

Universal Borrowing: The library has entered into a universal borrowing agreement with several other Alabama academic libraries. Currently participating institutions are Jacksonville State University, Auburn University, Auburn University at Montgomery, University of Alabama at Birmingham (Sterne Library), and the University of Alabama.

The service called Alabama Libraries Exchange Service (ALLIES), allows JSU students and employees to borrow books directly from another ALLIES partner library. Library users can walk into a participating library and check out materials using a photo ID. Materials can be returned to any library in the ALLIES system. In addition, library users can request books from these libraries and have them delivered quickly to any library in the ALLIES system.

Reserve Readings: Reserve lists are integrated into the library's web-based catalog, Voyager. When possible, these resources are integrated in the Blackboard Course Management System for the specific course as well. Remote access to documents held on reserve is available. The library is in compliance with copyright in regards to the posting and availability of reserve readings. Faculty who wish to place reading materials on reserve should contact the Houston Cole Library Reserve Desk at 256/782-8034, reserves@jsu.edu, or use the Request to Place Materials on Course Reserve Form at http://www.jsu.edu/library/forms/course_reserve_form.html.

Remote Access to Electronic Resources

The library provides electronic access to the online catalog, proprietary databases, and electronic reserves. Access is granted through an authentication application called EZproxy. Instructions as to how to access these materials remotely are available on the library's website at http://www.jsu.edu/library/resources/remote_access_help.html.

The library subscribes to a product called Serials Solutions, found at <http://we8af9qh2e.search.serialsolutions.com>. This product makes it easier for users to find journal articles by providing *"a single point of entry to all of your journals. The A to Z title list, Ejournal portal, and Journal Linker direct patrons to your full text resources. Powerful title searching and subject browsing features provide a variety of options for access, all from web pages that are branded to match the look and feel of your library's web site."*⁴⁹

⁴⁹ Serial Solutions, http://www.serialssolutions.com/ss_360_core.html.

Other Considerations

One of the other considerations is shelving and space requirements. A recent survey of the floor librarians highlighted a need to increase shelving on many floors. Despite constant weeding, the librarians report that they are at or near full capacity. More space may also be needed as volumes are added to the collection.

Conclusion

The materials that are used by researchers in Graphic Arts/Design are from a range of disciplines, including Computer and Information Systems, Communication, Geography, English, Drama, and Social Work. An increase in funding to support monograph purchases in all these areas is recommended. It is also recommended that new funding be allocated to purchase new journal and database subscriptions since most of the supporting materials are in these formats.⁵⁰

Assistanceship Stipends

Graduate Assistanceships are available to students each semester. The standard rate is \$520 per month plus six graduate semester hours of tuition. It is highly desirable to raise additional funding for full 12-month graduate assistanceships and fellowships. Additional funding and support will be raised through the Office for Development and may be supplemented by the Department of Art's patron group, the Visual Arts Society.

F. COSTS AND FINANCIAL SUPPORT OF THE PROGRAM

The costs of delivering this program are anticipated to include three additional full-time faculty members, library upgrades, related computer equipment, facilities remodeling, additional exhibition space, and funding to market the new MFA. To attract the best possible candidates, JSU will make efforts to provide reasonable salaries to new Graphic Design faculty, at a fair market rate. According to an *AIGA Design Educators Salary Survey*, the median average salary for full-time Assistant Professors should start at \$50,000, Associate Professors at \$60,900, and Full Professors at \$70,800.⁵¹ Securing funding of an annual travel and research budget for the Graduate Faculty will also be necessary. It is vitally important that graduate faculty remain current and active in their creative and scholarly research. That includes funding professional memberships and participation in NASAD, AIGA, CAA, and UCDA conferences and workshops every year. As the Department of Art grows it may be necessary to secure funding to build a new facility to house the entire program, including graduate studios, more faculty offices, larger studios, smart classrooms integrating current technology for curriculum delivery, and larger exhibition spaces.

⁵⁰ Knight, Carly Suther, *Art: Houston Cole Library Collection Assessment*, May 2009.

⁵¹ *Education: AIGA Design Educators Salary Survey*. 2008. <http://www.aiga.org/content.cfm/salary-survey-design-educator>

Technology Plan

Technological expertise is critical to the professional practice of graphic arts and design. Preparing students for a career in Graphic Arts/Design requires a stable financial and institutional commitment by the university.⁵² AIGA and NASAD believe that an MFA in Visual Communication and Design produces graduates with more than just technical skills. Program development involves thoughtful choices in instruction in technological skills, visual problem solving, visual studies and research, critical theory issues, and education. It is critical for graduate students to have access to current industry standard technology.⁵³

Graduate students will be required to have a personal laptop, as specified by the MFA program and our accrediting organization, NASAD. The communal MFA design studio – where graduates learn within a community of designers and receive on-going peer and faculty critique – represents a long tradition in Graphic Arts and Design programs. A shared learning environment is critical, providing a secured studio space with networked stations. The purchase of a laptop computer with an insurance policy and approved software package will be required and will qualify the graduate students for additional funding in a student loan package.⁵⁴

Access to a Graduate Design Studio is critical. Graduate students need access to computer software and hardware 24 / 7, to be able to complete their assigned work and research. Even with personal laptops, the graduate students will need access to peripherals such as scanners, video, printers, and a database on a private Art Department network.⁵⁵ Software, hardware, and networks must be maintained daily. A support technician may be necessary as the program grows.

The MFA program will implement an ongoing planning process to keep technological resources current with curriculum demands, responsive to the profession, and consistent with student needs. The Technology Plan will project three years ahead and be reviewed annually for viability.⁵⁶ The Art Department plans to include a survey of alumni and employers as technology advisors.⁵⁷ Costs to be determined include:

⁵² Davis, Meredith. *Technology Thresholds in Graphic Design Programs*, AIGA / NASAD Briefing Paper. 2008. p 1

⁵³ Ibid. p 2

⁵⁴ Ibid. p 4

⁵⁵ Ibid. p 3

⁵⁶ Ibid. p 3

⁵⁷ Ibid. p 4

Estimated New Funds Needed to Support the MFA Program

	<u>1st Year</u>	<u>2nd Year</u>	<u>3rd Year</u>	<u>4th Year</u>	<u>5th Year</u>	<u>Total</u>
Faculty♦	\$45,000	\$45,000	\$90,000	\$90,000	\$135,000	\$405,000
Visiting Faculty✱	\$5,000	\$5,000	\$10,000	\$10,000	\$10,000	\$40,000
Grad Fac Travel✚	\$6,000	\$6,000	\$8,000	\$8,000	\$10,000	\$38,000
GAs✳	\$6,480	\$6,480	\$6,480	\$6,480	\$6,480	\$32,400
Library✧	\$28,000	\$20,000	\$32,000	\$24,000	\$24,000	\$99,200
Facilities★	\$20,000	\$0	\$0	\$0	\$0	\$20,000
Equipment☆	\$10,000	\$15,000	\$15,000	\$15,000	\$15,000	\$70,000
Support Staff✱	\$0	\$0	\$0	\$40,000	\$40,000	\$80,000
Other✱	\$1,200	\$0	\$1,200	\$0	\$1,500	\$3,900
Total	\$121,680	\$97,480	\$162,680	\$193,480	\$241,980	\$817,300

♦ Faculty salaries calculated as \$45,000 for one new faculty member in the first, third, and fifth years. Faculty expense does not include fringe benefits.⁵⁸

✱ Visiting Faculty are full time instructors, calculated at \$5,000 a month. Visiting faculty one month intensives instead of working for a full semester.

✚ Graduate Faculty Travel Expense calculated at \$2,000 per faculty member, annually.

✳ Graduate Teaching Assistants are calculated at \$520 a month, plus 6 graduate semester hours of tuition each semester @ \$300, or \$6,480 a year, for a total of 3 GA's each year.

✧ Library expenses are approximate, as the estimated cost for subscription to online databases were not completed at the time of this writing. Additional supplemental texts to upgrade the collection may be necessary.

★ For the first year facilities in Hammond Hall need to be remodeled to accommodate the graduate students studio and to enclose the Art History room with a permanent wall, adding two new doors.

☆ Computer equipment needed for the graduate studio, which includes maintenance and software upgrades.

✱ Support staff. One part-time secretary, a part-time technology support person @ \$20,000.

✱ Other expenses include printing costs to advertise the new program.

Estimated Sources of New Funds Available to Support the MFA Program

	<u>1st Year</u>	<u>2nd Year</u>	<u>3rd Year</u>	<u>4th Year</u>	<u>5th Year</u>	<u>Total</u>
Tuition✳	\$72,000	\$90,000	\$90,000	\$90,000	\$90,000	\$432,000

✳ Graduate tuition for full time students, carrying a load of 30 credit hours a year, @ \$300 per credit hour = \$9,000

⁵⁸ *Education: AIGA Design Educator Salary Survey Overview*, <http://www.aiga.org/content.cfm/salary-survey-design-educator>

Additional Technology Needs

1. Software and hardware tied to curriculum development
2. Resources and demands of professional graduate students
3. Qualifications and numbers of faculty providing technical support
4. Non-faculty technical support staffing for three digital labs and networking
5. Software and hardware upgrades every three years
6. Networking for Hammond Hall and Carlisle Fine Arts Building
7. Research computing, databases, image banks
8. Smart classroom technical support
9. Student technology fees
10. Faculty and staff training

G. INSTITUTIONAL PROGRAM EVALUATION AND APPROVAL PROCESS

Procedure

In the College of Arts and Sciences, the department head submits the proposal to the Dean of Arts and Sciences who then reviews and approves it for review by the Dean of Graduate Studies. The Graduate Studies Dean then submits it to the Graduate Council. Upon review and approval by the Graduate Council, the Vice President for Academic and Student Affairs reviews and approves the proposal and then submits it to the President for review and approval. The President then recommends the proposal to the Board of Trustees for final approval.

H. PROGRAM REVIEW AND ASSESSMENT

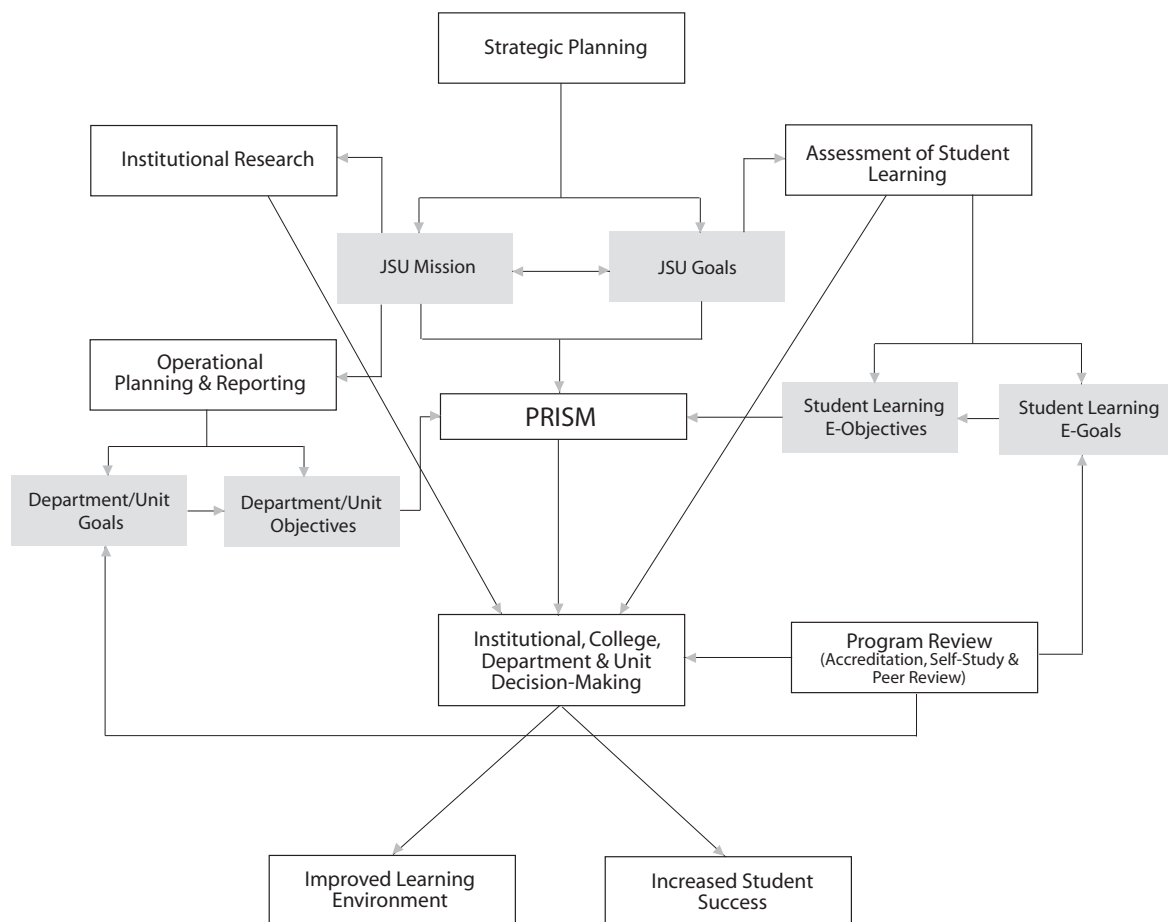
Procedure

Jacksonville State University has in place a system of continuous improvement that ensures all academic and non-academic programs engage in planning, assessment and reporting. Based on the seven university goals and the Mission Statement, the five-year strategic plan identifies strategies and action items that will move the university to its desired future. All departments engage in assessment of student outcomes. Indirect, direct, and applied measures are used to determine student satisfaction, attitudes and perceptions, as well as knowledge and skills learned and applied. Assessment plans, including objectives and strategies for measuring are updated annually, while results and use of results are reported annually as well. Operational planning and reporting also occurs annually. These administrative objectives are linked to budget requests that are justified by data indicating increases in demand or new approaches.

Institutional research supports evidence based decision making by providing enrollment, admission, and other trend data, business impact reviews and return on investment studies. All department level plans and reports are stored in PRISM, a centralized web-based database.

In addition to annual planning, assessment and reporting, all academic and non-academic departments participate in Program Review once every seven years. Program review involves an eighteen-month process of self-study and peer review. Departments completing specialized accreditation participate in the self-study, but are exempt from the on site peer review if their accreditation process includes one. The Department of Art is exempt from the on site peer review, as the accrediting organization, NASAD conducts the review. Departments that are not accredited select two external reviewers and one internal reviewer to examine the self-study, visit the campus, review processes, and interview stakeholders. Recommendations from the peer reviewers then inform operational and assessment planning. NASAD provides those recommendations for the Department of Art. These components of continuous improvement exist to improve the student-learning environment and to increase student success.

Jacksonville State University's System of Continuous Improvement



Assessment Process for Student Learning Outcomes

Assessment planning involves four levels of student learning outcomes measurement: indirect, direct, applied, and program impact. NASAD, the accrediting organization of the Department of Art, requires assessment of progress on a regular and periodic basis: once each semester is regarded as a minimum. Constant and current career guidance and counseling should be provided to support students' entry into the profession.⁵⁹

Indirect Measures

Indirect measures will identify student satisfaction, attitudes, and perceptions of the program. A new MFA Program Feasibility Survey was developed to measure the motivation, expectations, and needs of incoming students. The results of this online survey are encouraging. See Appendix 10 for the online survey and results. Once the program is established, the Art Department will create a new online survey to help measure graduate students' motivation, expectations, and needs. These will be used with the Art Department Course and Faculty Evaluations, and the IDEA Course Evaluation System. Student satisfaction will also be measured using the Graduate Student Exit Survey, currently administered to all JSU graduate students during the application for graduation process. This survey measures satisfaction with student services, graduate studies, technology services, library services, and the program of study. Items on the Graduate Student Exit Survey are measured on a four-point scale.

Direct Measures

Direct measures identify the knowledge, skills, values, and proficiency learned as a result of course work. Using the Curricular Objectives, students will be given a pre-test and post-test to determine content knowledge of the program. Two group comparisons will indicate that there are significant differences between pre- and post-test scores.

Students will also participate in an Portfolio Review when all course work is complete. The interview protocol will ask graduating students to discuss course content knowledge based on the Curricular Objectives. A five-point rubric will be used to document the degree to which students are able to orally discuss theory, procedures, practice, research methodology, and professional perspectives pertinent to Visual Communication and Design.

According to the American Institute of Graphic Arts (AIGA), the designer of the future will be expected to develop the following competencies:

1. Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images
2. Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation

⁵⁹ *Specific Terminal Degree Programs: The Master of Fine Arts*, National Association of Schools of Art and Design Handbook 2009 - 2010, Section XVI, p 117

3. Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design
4. Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions
5. Understanding of and ability to utilize tools and technology
6. Ability to be flexible, nimble and dynamic in practice
7. Management and communication skills necessary to function productively in large interdisciplinary teams and “flat” organizational structures
8. Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices
9. Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations
10. Ability to work in a global environment with understanding of cultural preservation
11. Ability to collaborate productively in large interdisciplinary teams
12. Understanding of ethics in practice
13. Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context⁶⁰

Applied Measures

Applied measures will determine if graduates used or plan to use the skills and knowledge from this program in their MFA work. An alumni survey will be administered online to recent graduates every three years. The survey will ask graduates to identify their current work, the skills and knowledge that they use or plan to use in their work, and any skills and knowledge that they need that they did not learn in the program. In addition, alumni will be asked to list barriers and knowledge that they need that they did not learn in the program. In addition, barriers and enablers to using their knowledge and skills in the workplace will be identified, as well as any intangible benefits that resulted from the completion of the program.

Alumni will also be asked to submit the name, title, and contact information of their supervisor from their place of employment. Employers will be asked to identify the skills and knowledge that the graduate uses in their work, skills, and knowledge that they plan to use and additional skills and knowledge that the graduate needs. This survey will be conducted within three months of the alumni survey.

⁶⁰ *Defining the Designer of 2015: Designer of 2015 Competencies*, AIGA. 2009.
<http://www.aiga.org/content.cfm/designer-of-2015-competencies>

Program Impact

Program impact measures ensure that students reach academic goals and succeed professionally. This assessment will monitor student retention in the program and also student progress toward graduation. Enrollment data and advisory records will be gathered to assess the academic progress and retention of MFA students annually.

Documentation of Results

Each of the objectives in the assessment plan will be entered into PRISM as e-objectives for the MFA program. Each objective identifies measurable benchmarks considered acceptable by the program and the National Association of Schools of Art and Design (NASAD). If these benchmarks are not met, the program will develop a plan to address and improve that program component. These plans will be detailed in PRISM. Overall, this is the process of continuous improvement that starts with a measurable plan, utilizes assessment methodologies, and ends with the results that are used to improve the learning environment and ensure student success.

SOURCES CITED

Tomorrow's Jobs, Occupational Outlook Handbook, 2008 – 2009 Edition, U.S. Department of Labor, Bureau of Labor Statistics.

Artists and Related Workers, Arts, Design, Entertainment, Sports, and Media Occupations, Occupational Outlook Handbook, 2008 – 2009 Edition, U.S. Department of Labor, Bureau of Labor Statistics.

Policy Analysis Paper: Thinking About Professional Degrees in Art and Design, National Association of Schools of Art and Design.

XVL. Specific Terminal Degree Programs, A. The Master of Fine Arts, National Association of Schools of Art and Design Handbook 2009 - 2010,

College Art Association Guidelines: MFA Standards.

Davis, Meredith. *Degree Programs and Graphic Design: Purposes, Structures, and Results*. AIGA / NASAD Briefing Paper.

Defining the Design of 2015: Designer of 2015 Trends, American Institute of Graphic Arts.

Davis, Meredith. *Selecting and Supporting Graphic Design Faculty*, AIGA / NASAD Briefing Paper.

Master of Fine Arts Program Feasibility Survey Report.

Cadwallader, Diana; Kesler, Phil and Skinner, Jauneth. *Design for Prada, Politics, or the Poverty Project: Defining the Focus of a New MFA Program in Visual Communication and Design in an Economically Challenging Environment*.

Addressing New Possibilities in Graduate Education: A Resource for Administrators. Studio, Art and Design and Research: Multiple Relationships and Possibilities, National Association of Schools of Art and Design.

Exploring the Feasibility of a New Master of Fine Arts Program in Visual Communication and Design

Knight, Carly Suther. *Houston Cole Library Art Collection Assessment*.

Education: AIGA Design Educators Salary Survey.

Davis, Meredith. *Technology Thresholds in Graphic Design Programs*, AIGA / NASAD Briefing Paper.

Defining the Designer of 2015: Designer of 2015 Competencies, AIGA.

National Association of Schools of Art and Design (NASAD), Reston, VA. The Department of Art is accredited by NASAD. NASAD is an association of approximately 287 schools of art and design, primarily at the collegiate level, but also including postsecondary non-degree-granting schools for the visual arts disciplines. It is the national accrediting agency for art and design and art and design-related disciplines. The Association also provides information to the public. It produces statistical research, provides professional development for leaders of art and design schools, and engages in policy analysis. <http://nasad.arts-accredit.org>

College Art Association (CAA), New York, NY. CAA was founded in 1911 and includes among its members those who by vocation or avocation are concerned about and/or committed to the practice of art, teaching, and research of and about the visual arts and humanities. Over 14,000 artists, art historians, scholars, curators, collectors, educators, art publishers, and other visual arts professionals are individual members. Another two thousand university art and art history departments, museums, libraries, and professional and commercial organizations hold institutional memberships. <http://www.caa.org>

American Institute of Graphic Arts (AIGA), New York, NY. AIGA, the professional association for design, stimulates thinking about design, demonstrates the value of design and empowers the success of designers at each stage of their careers. AIGA's mission is to advance designing as a professional craft, strategic tool and vital cultural force. Founded in 1914, AIGA remains the oldest and largest professional membership organization for design, and is a nonprofit, 501(c)(3) educational institution. <http://aiga.org>

International Council of Graphic Design Associations (Icograda) is the world body for professional graphic design and visual communication. <http://www.icograda.org>

Association Typographique Internationale (ATypI) is the premier worldwide organization dedicated to type and typography. Founded in 1957, ATypI provides the structure for communication, information and action amongst the international type community. <http://www.atypi.org/>

Society for Environmental Graphic Design (SEGD) is an international non-profit educational organization providing resources for design specialists in the field of environmental graphic design, architecture, and landscape, interior, and industrial design. SEGd members are leading designers of directional and attraction sign systems, destination graphics, identity programs, exhibits, and themed environments. <http://www.segd.org/>

Art Directors Club (ADC), New York, NY. The Art Directors Club is the premier organization for integrated media and the first international creative collective of its kind. Founded in New York in 1920, ADC is a self-funding, not-for-profit membership organization whose mission is to connect, provoke and elevate creative visual communications professionals around the world. It

focuses on the highest standards of excellence and integrity in visual communications for the industry, and encourages students and young professionals entering the field. ADC provides a forum for creatives in Advertising, Design, Interactive Media and Communications to explore the direction of these rapidly converging industries. <http://adcglobal.org>

University & College Designers Association (UCDA) exists to promote excellence in visual communications for educational institutions. UCDA was founded in 1970 as the nations first and only association for professionals involved in the creation of visual communications for educational institutions. Over the years, it has grown to an organization comprised of more than 1000 members throughout the United States and Canada. As a professional trade association, UCDA offers annual memberships; professional development opportunities through conferences, summits, and workshops; a quarterly trade publication/magazine; monthly job posting service; and email messaging lists for both working communication professionals as well as design educators. <http://ucda.com/>

Society of Illustrators, New York, NY. In 1901 a group of nine artists and one advising businessman founded the Society with this credo: *"The object of the Society shall be to promote generally the art of illustration and to hold exhibitions from time to time."* During WWI, Society members worked through the Division of Pictorial Publicity creating many original poster designs. Eight members, commissioned Captains in the Engineers, were sent to France to sketch the war. After the war, the Society operated the School for Disabled Soldiers. Member shows continued at prominent galleries. In 1920 the Society was incorporated and women became full members. <http://societyillustrators.org>

U.S. Department of Labor, Bureau of Labor Statistics, Washington, DC. The Department of Labor (DOL) fosters and promotes the welfare of the job seekers, wage earners, and retirees of the United States by improving their working conditions, advancing their opportunities for profitable employment, protecting their retirement and health care benefits, helping employers find workers, strengthening free collective bargaining, and tracking changes in employment, prices, and other national economic measurements. In carrying out this mission, the Department administers a variety of Federal labor laws including those that guarantee workers' rights to safe and healthful working conditions; a minimum hourly wage and overtime pay; freedom from employment discrimination; unemployment insurance; and other income support. <http://www.dol.gov/>

APPENDIX 1

GRADUATE FACULTY

Diana Cadwallader, MFA Graphic Design. Diana Cadwallader holds a BFA in Graphic Design from Arizona State University (*Summa Cum Laude*) and an MFA from Yale University where her thesis focus was on graphic design for non-traditional audiences. Her instructors included well-known design educators and designers, including Matthew Carter, Inge Druckery, Edward Tufte, Christopher Pulman and The Guerrilla Girls. Steven Heller was a critic at her MFA review. She also has a Certificate in Education from Strawberry Hill Teacher Training College, Twickenham, U.K., a three-year program affiliated with The University of London. The Teaching Certificate was awarded with Distinction in Teaching Practice. She has taught at JSU for 15 years.

At JSU she redesigned and restructured the undergraduate Graphic Design program, adding and teaching courses in Web Site and Page Design, Advanced Typography, Letterform Design, Print

and Production, History of Graphic Design in both traditional classroom and Distance Education formats, and Graphic Design Workshop. She was responsible for the first state-of-the-art graphic design lab and the Department of Art's Website. Under her direction, graphic design students have worked with the Departments of English, Music, Drama, Computer and Mathematical Sciences, and E-Commerce.

In 2003 she received the JSU Faculty Scholar Lecturer Award (with co-recipients Dr. Wayne H. Claeren and Dr. Steven Whitton) Her other awards include the College of Arts and Sciences Dean's Award for Institutional Service and nomination for Regional Artist Award by the Jacksonville State University Chapter of Phi Kappa Phi.

Her design work includes exhibition design "Egyptian Odyssey: Fact and Fantasy" at the Berman Museum of World History, Anniston, Alabama, the first Support the Arts License Tag for Alabama, Project Identity Systems for the Old Henry Farm Restaurants, and the Ft. McClellan Reauthorization and Reuse Authority, Anniston, Alabama, and numerous *pro bono* projects including design work for the Alabama Holocaust Commission. In addition, Ms. Cadwallader has designed over a hundred publications for Jacksonville State University ranging from the poster, brochure, billboard, television advertisements, radio announcements, and house programs for the first four years of JSU's "Kaleidoscope—A Festival of the Arts" to gallery announcements for Hammond Hall Art Gallery.

In preparation for an MFA in Visual Communication and Design which offers students the opportunity to pursue research in areas of social and community concerns, Diana Cadwallader was the lead author of *Design for Prada, Politics or the Poverty Project: Defining the Focus of a New MFA program in Visual Communication and Design in an Economically Challenging Environment*, presented with Phil Kesler and Jauneth Skinner at UDCA conference in May 2009.

She also audited Dr. Nancy Stewart's "Perspectives in Poverty" course in May 2009 that led to an upcoming collaboration between Graphic Design and Social Work students in Fall 2009. In addition, Dr. Stewart and Ms. Cadwallader have submitted an abstract for a presentation assessing the value of visual communications for social work students and workers to the BPD (Association of Baccalaureate Social Work Program Directors) 2010 conference, "Promoting A Culture of Social Justice: Social Work and Social Change."

Doug Clark, MFA Photography. Doug Clark is an Assistant Professor of Photography and Digital Imaging at Jacksonville State University. As an exhibiting artist who work explores the natural and social landscape through mixed media and digital imaging, his photographic work has been published and won awards in international photography exhibitions. Clark has been involved in the transition from film to digital capture in both the private sector and in academic institutions since 1994. Additionally, he has extensive experience in classroom design and curriculum development in both traditional darkroom photography and digital imaging, and recently redesigned the photography curriculum at JSU. By placing digital image capture as the primary area of study, the new curriculum emphasizes a progressive stance on the future of photography while still implementing traditional film practices and alternative processes. Clark's design for the computer labs, darkroom, and classrooms for the photography area in the new Carlisle Fine Arts Building, which opened in 2007, has been a part of a panel discussion at a regional photography conference and a model that other professionals have used as a reference in their transition to digital workspaces. He completed his MFA in Photography and Digital Imaging at Central Washington University, and his current areas of research include digital imaging, traditional darkroom practices, alternative processes, and digital media.

Karen I. Henricks, PhD Art History, has been the art historian in the Art Department at Jacksonville State University for more than twenty years. She holds a MA and PhD in Art History and Archaeology from the University of Missouri. In her time at JSU, Henricks has developed and taught a broad range of Art History classes and developed an Art History minor and a program for students interested in museum studies. She works closely with Graphic Design students in her classes and encourages them to pursue research topics in their area. Henricks has also published and lectured widely on topics ranging from the New Deal art programs, design at the Chicago World's Fair, to fine books and Alabama art. Currently she is continuing her research interests in several applied art projects under the WPA and on the history of the book, book illustration, and fine art and letterpress books. A bookmaker herself, Henricks does workshops and presentation on books and book history. Henricks sits on the Board of Directors of the local Berman Museum of World History, for which she regularly helps with organizing and curating exhibitions. She is also a member of the Alabama National Register Review Board and serves on many departmental and university committees, including a position as the Chair of the JSU Library Council.

Phil Kesler, received a BA with a concentration in Graphic Design with a minor in Mandarin Chinese, and an MFA with a concentration in Graphic Design. Both degrees were awarded at Utah State University. His thesis project was an exploration of communication and education in postmodern design, with the United States Constitution's Bill of Rights as his subject.

He has taught at JSU since the fall of 2005, instructing core Design courses from *Beginning Graphic Design* to *Advanced Graphic Design*. His teaching has also included more specialized courses such as *Introduction to Web Design*, and the development of new courses including *Introduction to Multimedia for Graphic Designers*, and *Graphic Form and Illustration*. He oversees the maintenance of the Department's Computer lab, and serves as an advisor for 20-30 students, as well as graduating Graphic Design students working through their senior projects. He has participated in University and Department Committees such as the College of Arts and Sciences Curriculum Committee, and the Department's Gallery, Publicity, MFA, and Curriculum Committees.

His current research includes experimental typography on the computer and on the letterpress, with a grant awarded in 2009 to self-publish a book of his own original poetry.

In the summers of 2003 and 2004 Phil traveled to Switzerland to teach classes as a graduate assistant in Utah State University's Swiss Design Academy, a six-week summer credit workshop for undergraduates.

Phil will be making a presentation at the annual SECAC Conference in October 2009. He also participated in the 2009 University and College Designers' Association (UCDA) Education Summit at which he assisted in a presentation on JSU's proposed MFA program. Before entering graduate school, he was employed as the senior graphic designer in Auxiliary Marketing at Utah State University. He worked in this position for eight years, developing print, web and way-finding materials for a number of campus entities.

Jauneth Skinner, MFA Graphic Arts, has a diverse background in graphic arts, design, education, and practice. Professor Skinner completed a MFA in Graphic Arts at Bowling Green State University in Bowling Green, Ohio and holds a BFA in Graphic Arts and AS in Commercial Art Technology from Indiana University in Fort Wayne, Indiana. She was Chair of the Department of Visual Arts at Bemidji State University and Interim Chair of Visual

Communication and Design at Indiana University. For over sixteen years Skinner taught all levels of graphic design, illustration, drawing, and printmaking classes at Bemidji State University and Indiana University. Prior to her academic career, she was a Senior Designer for PBS Broadcasting WGTE in Toledo, Ohio, Digital Production Artist at Reed Productions in Warsaw, Indiana, Courtroom Artist for ABC WANE TV and Assistant Art Director at Dana Corporation in Fort Wayne, Indiana. She is a member of the National Association of Schools of Art and Design (NASAD), College Art Association (CAA), Southern Graphics Council (SGC), American Print Alliance (APA), MidAmerica Print Council (MAPC), and Northern Print Alliance (NPA). For three years she was Associate Editor of the MAPC Journal. Her relevant interests are in graphic arts, illustration, and the book arts. Her work has been widely published and exhibited and is found in many collections in the United States and abroad.

In addition to current full-time faculty, JSU anticipates hiring three additional full-time faculty members, two specializing in Visual Communication and Graphic Design, one specializing in contemporary Art History.

SUPPORTING CROSS-DISCIPLINARY GRADUATE FACULTY

Nancy Francisco-Stewart, PhD, ACSW Sociology and Social Work, has an extensive history of education, practice, and research in health care with experience coordinating crisis social services related to hospital closures, natural disaster and trauma as well as developing community teams and resources in the area of child fatality, child abuse, and cancer with culturally diverse and rural populations. Dr. Stewart completed a PhD in Social Work from the University of Texas at Austin and holds a Masters in Social Work from Florida State University and a Masters of Arts in Education from Northern Arizona University. She piloted Blackboard® at UT-Austin and provided instructional support to faculty in developing web enhanced classes. She teaches the human behavior sequence, poverty and health care in the CSWE accredited BSW program at Jacksonville State University. Awarded the American Cancer Society's Best Practices Resource Development Award, she emphasizes evidence based experiential learning. Her research and publications include organizational behavior, health and wellness behaviors, poverty, higher education and service learning. She is a consultant with corporate industry in the area of intergenerational conflict. Her current research project involves conceptual mapping of perceived wellness needs.

Mike Featherstone, PhD Information Management and E-commerce, is in the Department of Management and Marketing in the College of Commerce and Business Administration. From 1995 until June 2002 Mike Featherstone worked as a producer and then manager at the IBM e-Business Innovation Center in Atlanta, Georgia. His clients included some of the largest corporations in the world, and his group developed Web sites for such prestigious events as the Grammy Awards, the Super Bowl, the Tony Awards, the Wimbledon Tennis tournaments and the Masters Golf tournaments. Since 1979, he has been the President of two software development companies and between 1983 and 1986 was Director of the computer training facility at the University of North Florida in Jacksonville, Florida. Featherstone holds BS and MPA degrees from Wayne State University in Detroit, Michigan and the degree of Doctor of Business Administration from Southern Cross University's Graduate College of Management, Tweed Heads, New South Wales, Australia. He also attended post-graduate studies at the University of Michigan, and Michigan State University. Featherstone's classes include E-commerce, Project Management and The Virtual Enterprise. The Virtual Enterprise represents a new organization for the 21st century, enabled by new information technologies evolving to compete in a global economy.

Kelly Gregg, PhD Geology, MS in Soil Science, and MA in Geography. Although his background is primarily in physical geography, with specialties in soils and geomorphology, he also possesses expertise in cultural geography and archaeology. He regularly teaches large introductory courses in Physical Geography, Physical Geology, and Historical Geography, and upper-level courses on such diverse topics as Interpretation in National Parks, Biogeography, the Geography of Native Americans, and the Geography of Food. Past research projects included the analysis of PCB-contaminated soils and the identification of Cherokee Trail of Tears removal routes. Current projects include the development of environmental educational programs at nearby Little River Canyon National Preserve and the re-introduction of the extremely rare and endangered Green Pitcher Plant (*Sarracenia oreophila*) back into natural upland wetlands.

John Spain, PhD, is an Assistant Professor in the Department of Emergency Management at JSU. He is a past American Society for Industrial Security Senior Vice President and a member of the Information Technology Security Council. He has a PhD from Walden and a MPA from Tennessee State University. His PhD in Administration and Management focuses on Corporate Risk Modeling. He is a Certified Protection Professional (CPP) and a Certified Master Anti-Terrorism Specialist (CMAS). His experience includes the development of solutions to assess and mitigate organizational risk generated from natural and manmade threats and vulnerabilities. His notable accomplishments include the development of a four-level technology risk assessment protocol for Lloyd's of London. He was recently appointed to a national team of risk professionals to evaluate available risk assessment methodologies and make recommendations for changes to the National Infrastructure Protection Plan. He currently serves on the National League of Cities Public Safety and Crime Prevention Policy and Advocacy Committee.

David Thornton, PhD Computer Science. David Thornton received a B.S. in Computer Science from JSU in 2001 and an M.S. in Systems and Software Design from JSU in 2003. In 2008, he received a Ph.D. in Computer Science from Auburn University in Auburn, AL. His research interests include game design, speech-enabled systems, and usability. He teaches Game Design 1 and 2, which are part of the Game Design concentration for Computer Science majors. Game Design 1 is an interdisciplinary course offered to all majors, allowing students from Art, Music, English, Business, and Engineering to work together designing and implementing video games. Game Design 2 is presently offered to only CS majors, and covers 3D gaming, including modeling, animation, rendering, physics, and programming.

Carlton Ward, MFA Stage Crafts, Scenic Design, Introduction to Theatre. University of North Carolina at Greensboro. Carlton Ward is the scenic designer/painter and also the Head of the Drama Department at Jacksonville State University. Ward developed the theatre program at JSU in 1973 and authored Self Studies that led to program accreditation with the National Association of Schools of Theatre in 1994. He teaches various design courses and has designed over 225 productions during his thirty-six years at JSU. Ward studied theatre at Virginia Tech, University of North Carolina-Greensboro, and New York University. During the 1980's Carlton Ward and John Frick of the University of Virginia researched all existing pre-1915 legitimate theatre buildings in the United States that resulted in the award-winning book, Directory of Historic American Theatres. While in New York City, Ward cataloged two numerous-times TONY awards winning Broadway designers' portfolios, Jo Mielziner's scenic designs (fifty years) and Jules Fisher's lighting designs (twenty years), for the Lincoln Center Theatre Library's Archive Collection.